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TIRO MUSICUS.

Being a

Complete Introduction

TO THE

Piano Forte

WITH

Eight Progressive Lessons

Composed

and Fingered throughout

By

JOSEPH MAZZINGHI.

Op. 24. Book 1st Price 5s

LONDON

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N.B. These Lessons to be continued.

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The first thing to be learnt is the names of the Notes on the **PIANO FORTE** in order to attain which please to observe that the white Keys are arranged equally from one end of the Instrument to the other, whereas the black Keys are placed more irregular being divided into clusters of two and three alternately, the Keys are named after the first seven Letters of the Alphabet viz: **A.B.C.D.E.F.G.**

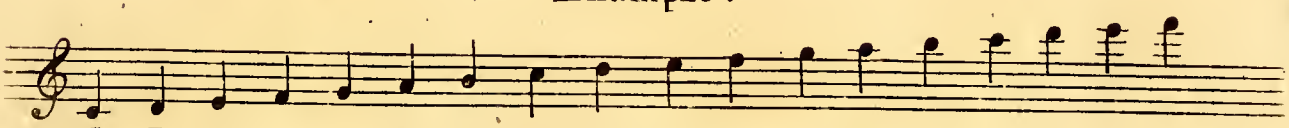
The White Key immediately below (that is to say to the left of) the two black Keys is called **C.** in every part of the Instrument, where the two black Keys appear, and by that Note you may find all the rest, for Example, having got **C**, the next white Key above it (or to the right) is **D.** the next **E.F.G.A.B.** till you come to **C** again, which will be found in the same situation as your first **C.** that is to say below the two black Keys, you must likewise learn them backwards beginning with **C**, and proceeding to the left or downwards **B.A.G.F.E.D.** please to observe that all white Keys in the whole instrument are but a repitition of these seven Notes, they must be learnt not only backwards and forwards with great fluency, but likewise by Skips, and contrary to the natural progression as from **C** to **E**, from **E** to **A.** &c. reckoning from Note to Note as occasion may require.

Having gain'd a competent knowledge of the white Keys, we next proceed to the black Keys or Flats and Sharps. The black Key next above or to the right of **C** is **C** Sharp, that above **D** is **D** Sharp, **E** has no Sharp, the next above **F** is **F** Sharp, above **G**, **G** Sharp, above **A**, **A** Sharp, **B** has no Sharp, the black Key to the left or below **D**, is **D** Flat, below **E**, is **E** Flat, **F** has no Flat, below **G**, **G** Flat, below **A**, **A** Flat, **B**, **B** Flat, **C** has no Flat.

Hence it appears that the same Keys are made use of both for Flats and Sharps, in the different situations, those above the natural Notes being Sharps, those below them Flats.

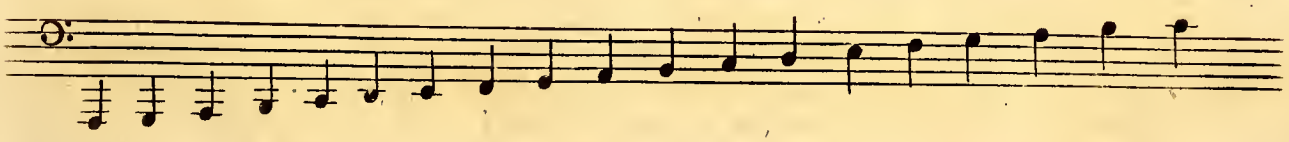
Having fully exercised yourself in the Names of all the Keys on the Instrument, we next proceed to learn the Notes on the Paper those that have this mark 𝄞 or Cliff at the beginning are called the Treble, and are to be play'd with the right hand.

Example.



C D E F G A B C D E F G A B C D E F

Those Notes with this Mark 𝄢 at the beginning are to be play'd with the left, that being the Mark of the Bass Cliff.

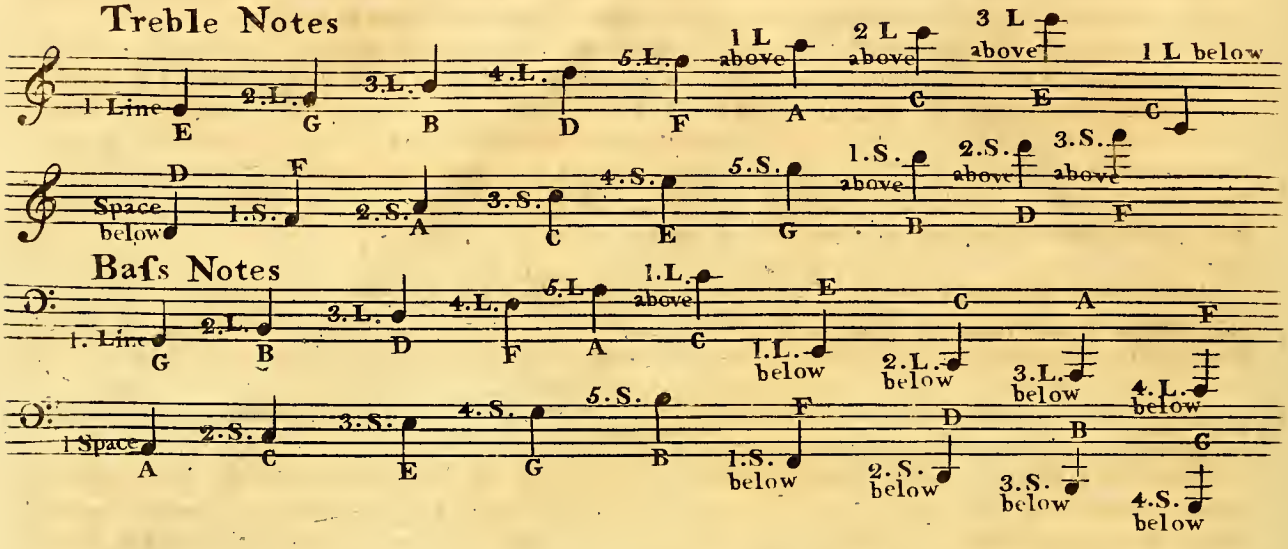


F G A B C D E F G A B C D E F G A B C

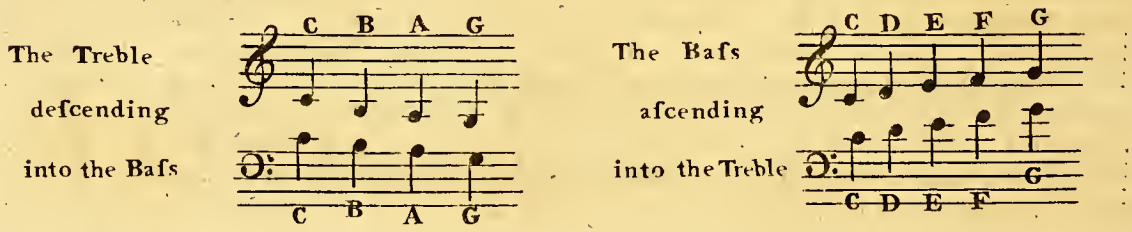
These Notes must all be learnt by heart that when they are met with in any piece of Music they may readily be known again and their Names ascertain'd.

Observe that the lowest Note in the first Example is to be found exactly in the middle of the Instrument, is therefore called middle **C**, being the highest Note in the Bass, and the lowest in the Treble, and by reckoning from this Note you may easily find the situation of all the rest.

For the convenience of those whose memories are weak and cannot easily acquire the Notes I have subjoin'd the following Table, to be learnt by Heart by the Scholar seperating the lines from the Spaces that they cannot be well mistaken.



The Bafs sometimes extends itself upwards into the Treble and the Treble downwards into the Bafs in which case they may be said to borrow from each other, in the following Example the Notes of both are synonymous.



It is on this account that another Cliff called the Tenor Cliff is occasionally used in order to keep within the compafs of the five Lines; it is mark'd thus or thus & is plac'd fometimes on the first Line fometimesthe third or fourth and where ever it ftands that Note is called C.

Before we proceed further in the Theory it will be neceſsary to exercife the Scholar in the practical knowledge of what has been ſaid already, for which purpose without looking further He may pick out the Notes both Treble and Bafs of two or three Airs that are moſt familiar which will relieve the mind and awaken attention to the more obstruse parts of the Science.

NB: This Mark O ſignifies the Thumb, 1 the 1.st Finger, 2 the Second, &c. &c.

Of Flats and Sharps &c.

A Sharp is mark'd thus ♯ and if placed at the beginning of a Piece denotes that all the Notes on that Line or Space (with their Corresponding Octaves) are to be half a Tone higher thro' the whole Piece, If plac'd in the middle of a Tune it is confin'd to that Bar only in which it ſtands.

A Flat ♭ ſignifies that the Note on that Line or Space ſhould be half a Tone lower ſubject to the reſtrictions as the foregoing.

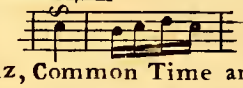
A Natural ♮ is merely meant to restore those Notes that were before Sharp or Flat to their Natural State.

A ſingle Bar | ſerves to divide the measure and a double Bar || is the conclusion of each part.

A Repeat is mark'd thus 𝄇 or thus 𝄇𝄇 and means that ſuch part of the Tune must go over again, ſometimes it is join'd to the double Bar :‖: which means the ſame thing. A Slur thus ⁀ ſignifies that the Notes over which it is placed ſhou'd be join'd together as much as poſsible which can only be done by keeping the finger on the Key till the next is ready. If put over two Notes of the ſame line or ſpace it ought to be held out the full time of both Notes, without being ſtruck again.

Staccato Notes thus 𝅗𝅥 𝅗𝅥 or thus 𝅘𝅥 𝅘𝅥 are oppos'd to the foregoing being exceeding ſhort and pointed but care must be taken after ſtriking the Note to ſtay out the full time as in these kind of Paſsages the Ear is apt to be deceiv'd and hurry on. A Pause 𝄐 over a Note generally means a full Stop, there are different kinds of Pauses (tho' by an unacountable defect) but one way of marking them ſometimes it is meant to be ſhort and ſudden, ſometimes ſoftly ſuſtain'd and to die away upon the Ear, at other times a gentle Cantabile or extempore flourish is proper, but these diſtinctions cannot be acquired but by long practice and experience.

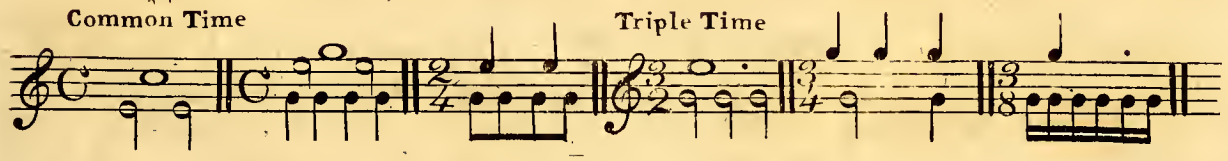
A Shake *hr* is perform'd thus be carefull to play the Notes equally and never finish a Shake without making a return from the Note below as no Shake can be complete without it. A Turn 𝄪 is used when a Note is of ſo ſhort duration as not to al=low time for a regular Shake thus be cautious to begin and end on the Note on which the Shake or turn is mark'd.

An inverted Turn 𝄐 or S is played thus  by beginning on the Note below.

There are two ſorts of Measure or Time viz, Common Time and Triple Time, Common Time con=ſiſts of an equal number of Notes in a Bar, ſuch as 2 Minims, 4 Crotchets, 8 Quavers &c. the usual Marks are thus 𝄴 consisting of 1 Semibreve &c. in a Bar, which is ſlow. thus 𝄵 ſomewhat quicker $\frac{2}{4}$ or 2 Crotchets in a Bar, which is quick or ſlow, according to the Italian Terms commonly inſerted at the beginning of a Piece, for an explanation of which ſee the Dictionary at the end of this Book. Triple Time conſists of 3. 6. 12. &c. Notes in a Bar and is mark'd thus $\frac{3}{2}$ or three Minims in a Bar, to be played ſlow $\frac{3}{4}$ or 3 Crotchets ſomewhat faster, this is like=wiſe called Minuet time, $\frac{3}{8}$ or three Quavers very quick, but all depend on the Characters mark'd at the beginning. There are two other ſorts of Measure which being a mixture of both Times are called Compound Common Time, and Compound Triple Time. Compound Common Time is mark'd thus $\frac{12}{4}$ or Twelve Crotchets in a Bar, $\frac{12}{8}$ or twelve Quavers $\frac{6}{4}$ or Six Crotchets, $\frac{6}{8}$ or Six Quavers, Compound Triple Time has these Characters, $\frac{9}{4}$ or Nine Crotchets in a Bar, $\frac{9}{8}$ or Nine Quavers, The Numbers and Proportions of all different Times may be found by inſpecting the following Example.

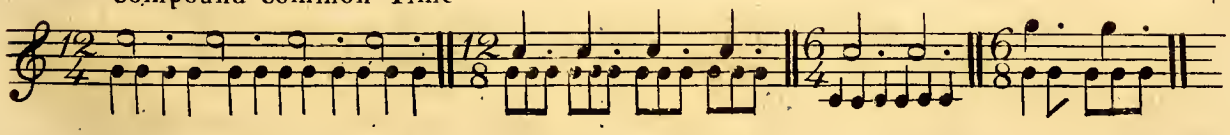
Example

Common Time

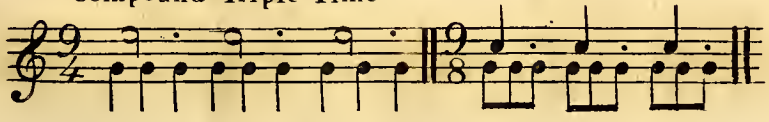


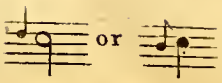
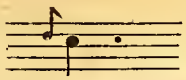
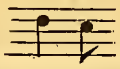
Triple Time

Compound Common Time

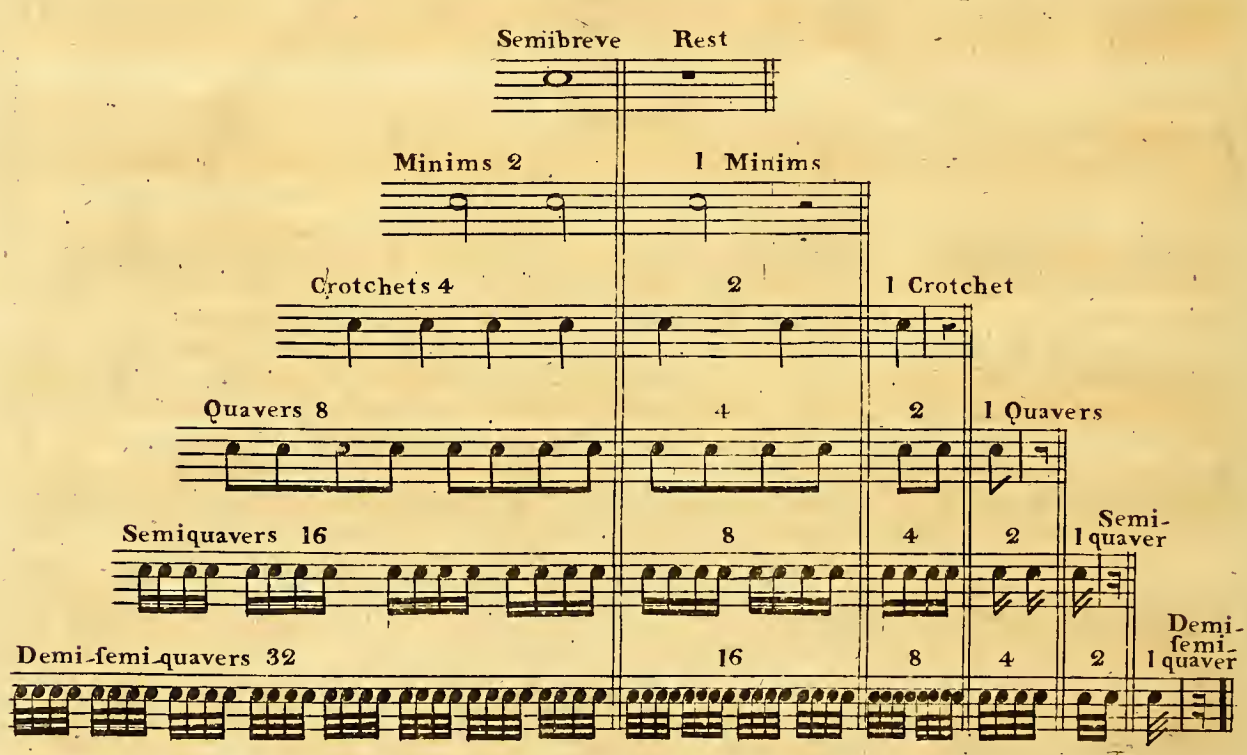


Compound Triple Time

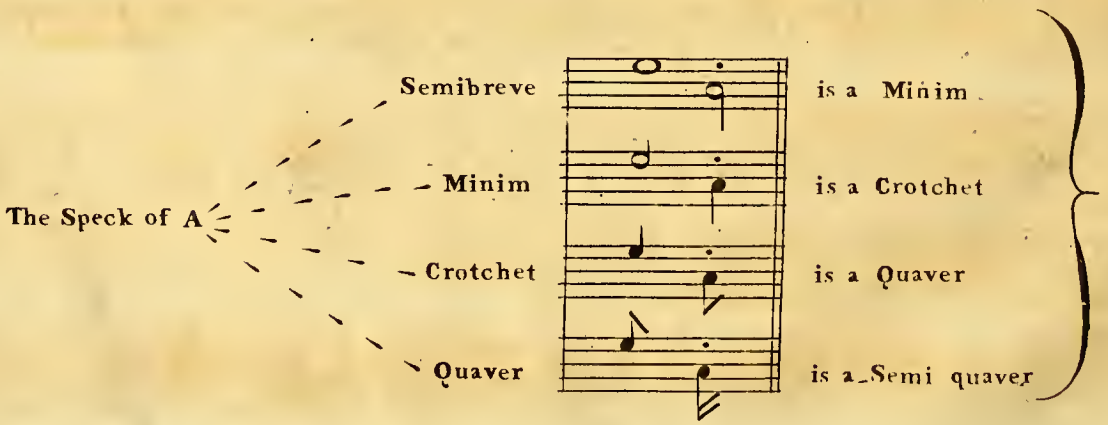


An Apogiatura or diminutive Note placed before a large one thus  or ſuſpends or borrows half of it, So that a Minim with a ſmall Crotchet before it is play'd like two Crotchets play'd thus and ſo in the ſame proportion of all the other Notes. When an Apogiatura comes before a dotted Note it takes away two thirds of the Note Ex:  play'd thus 

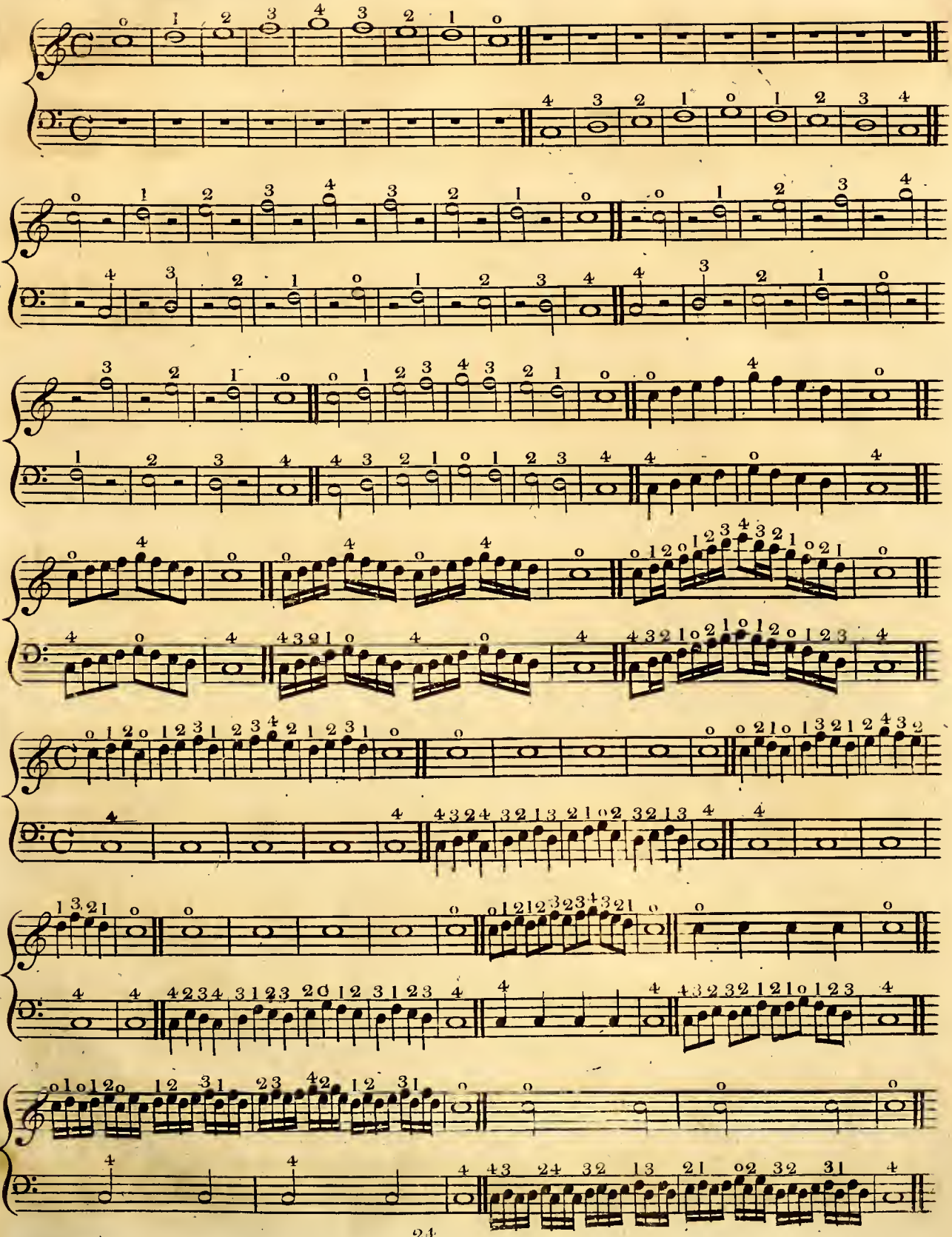
The Notes, their Names Proportions, Reſts &c.

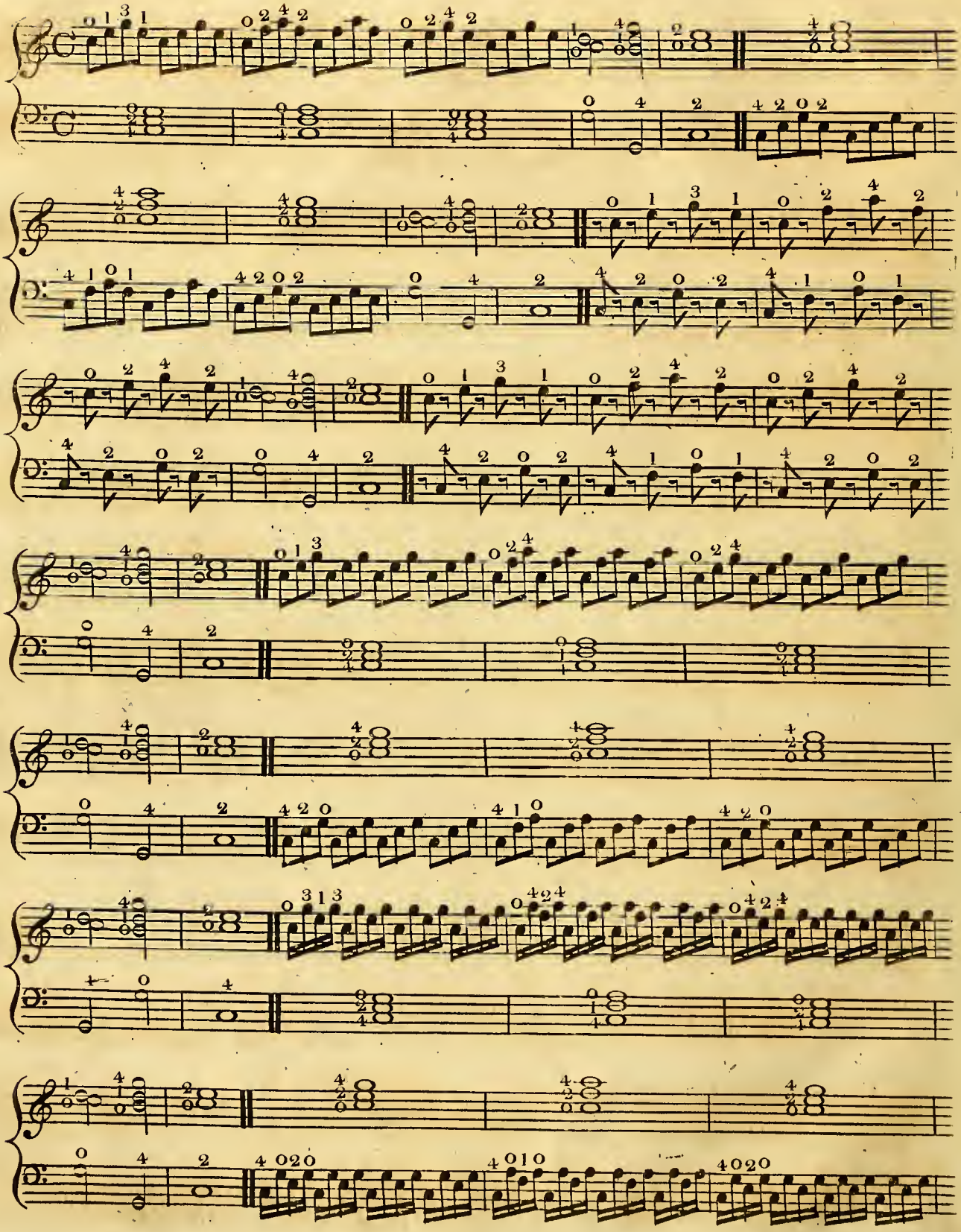


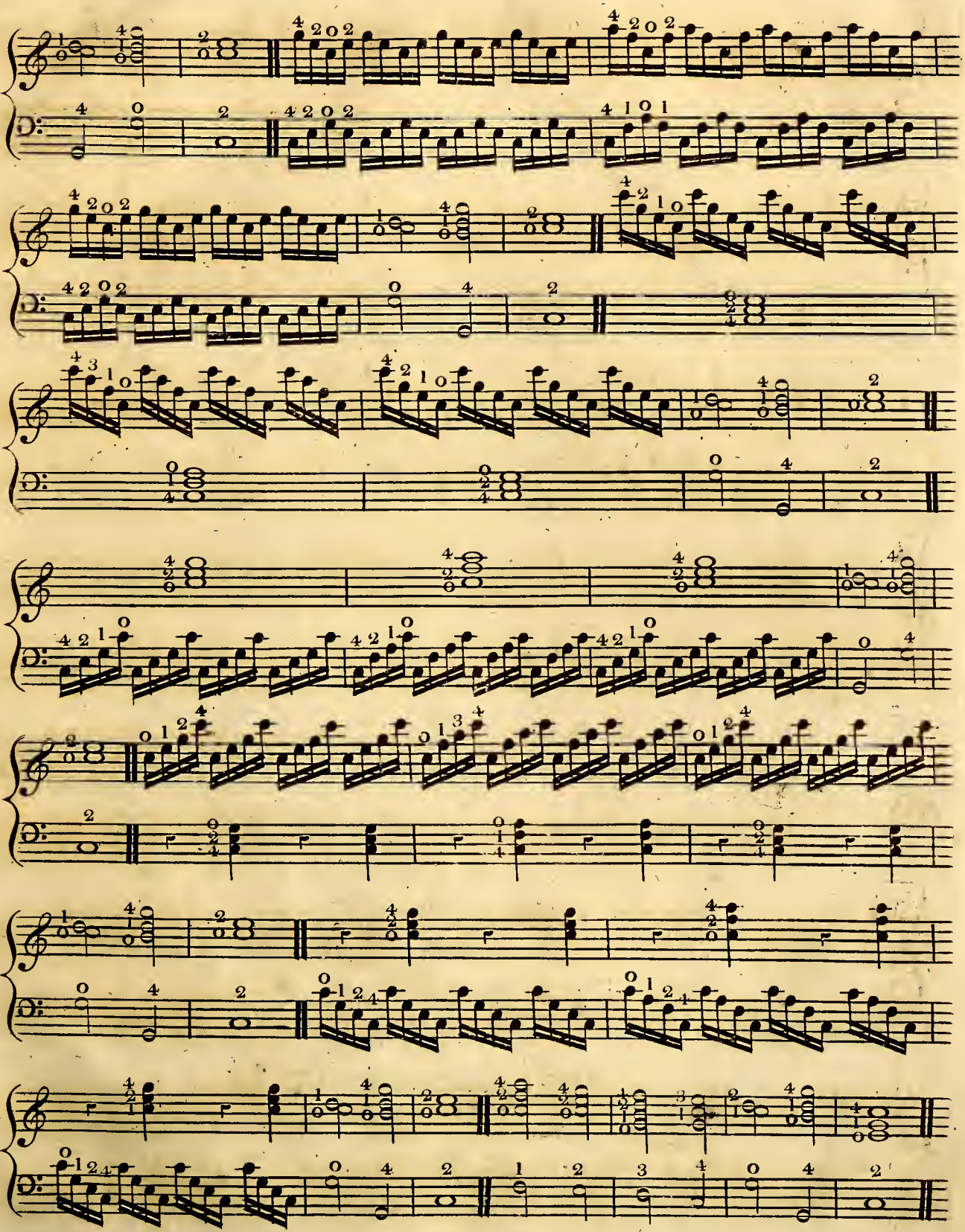
A Speck (or Dot) after any Note or Rest makes it half as long again.

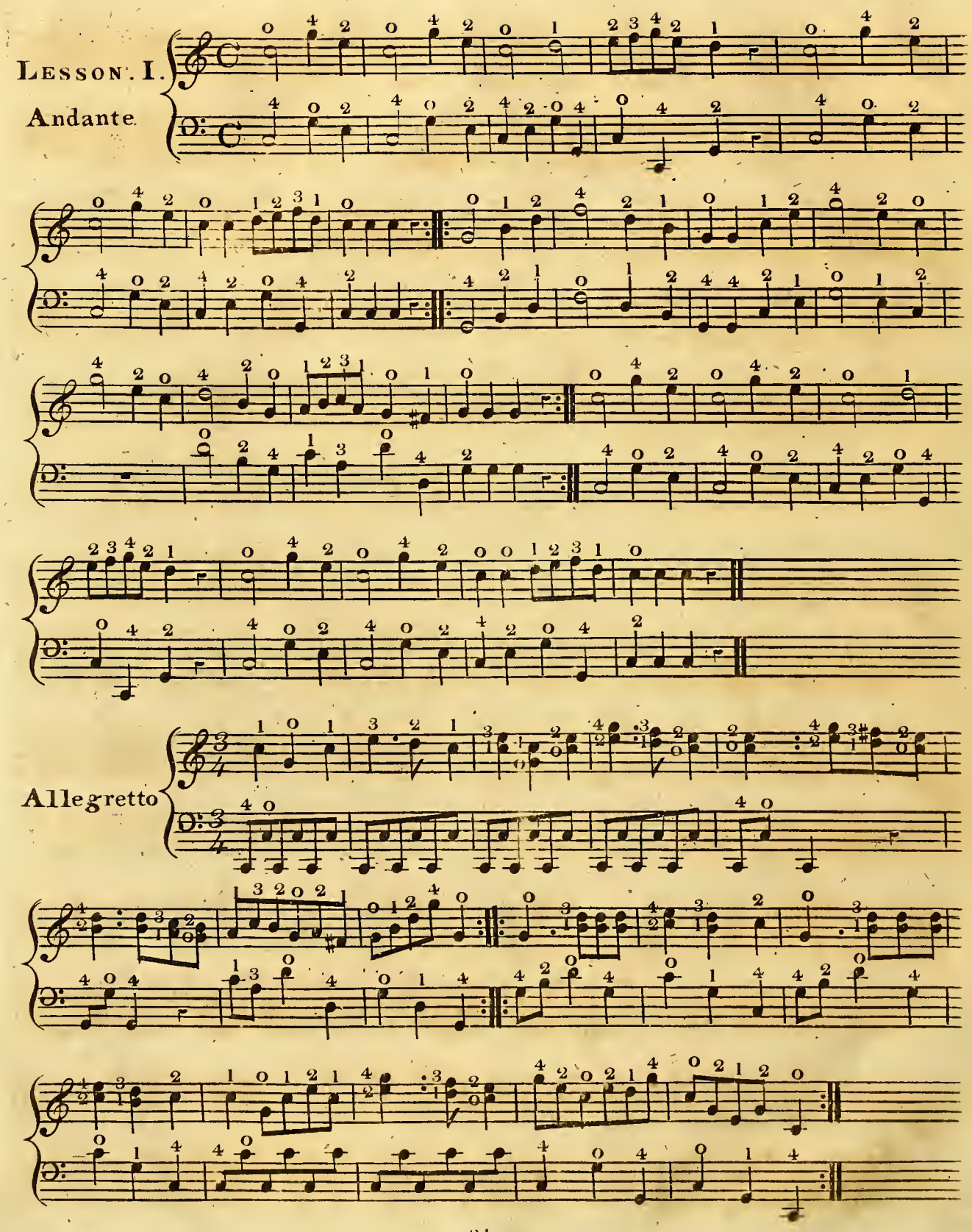


INTRODUCTION.

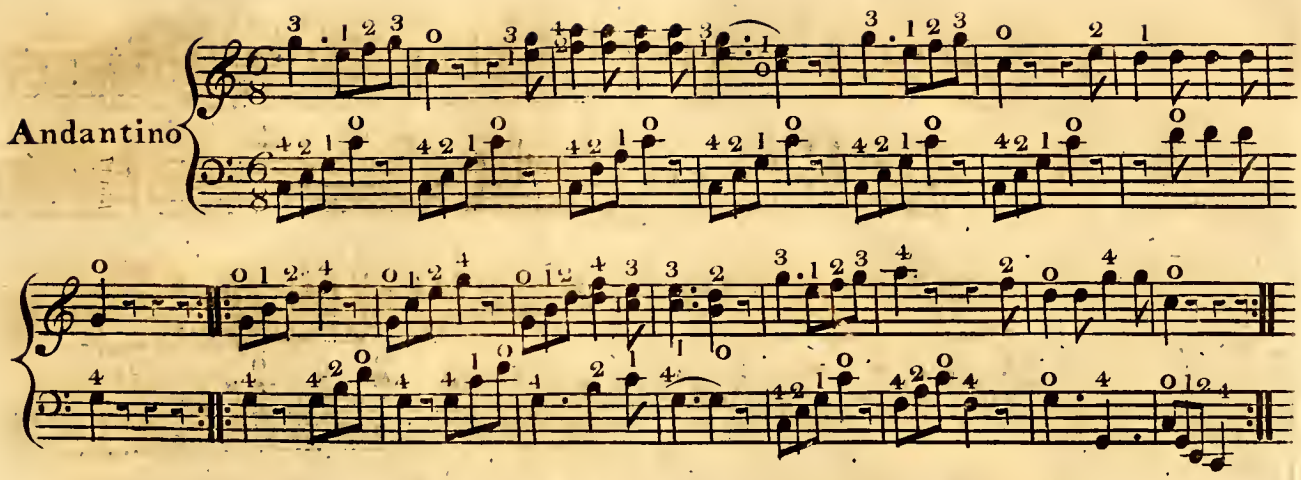






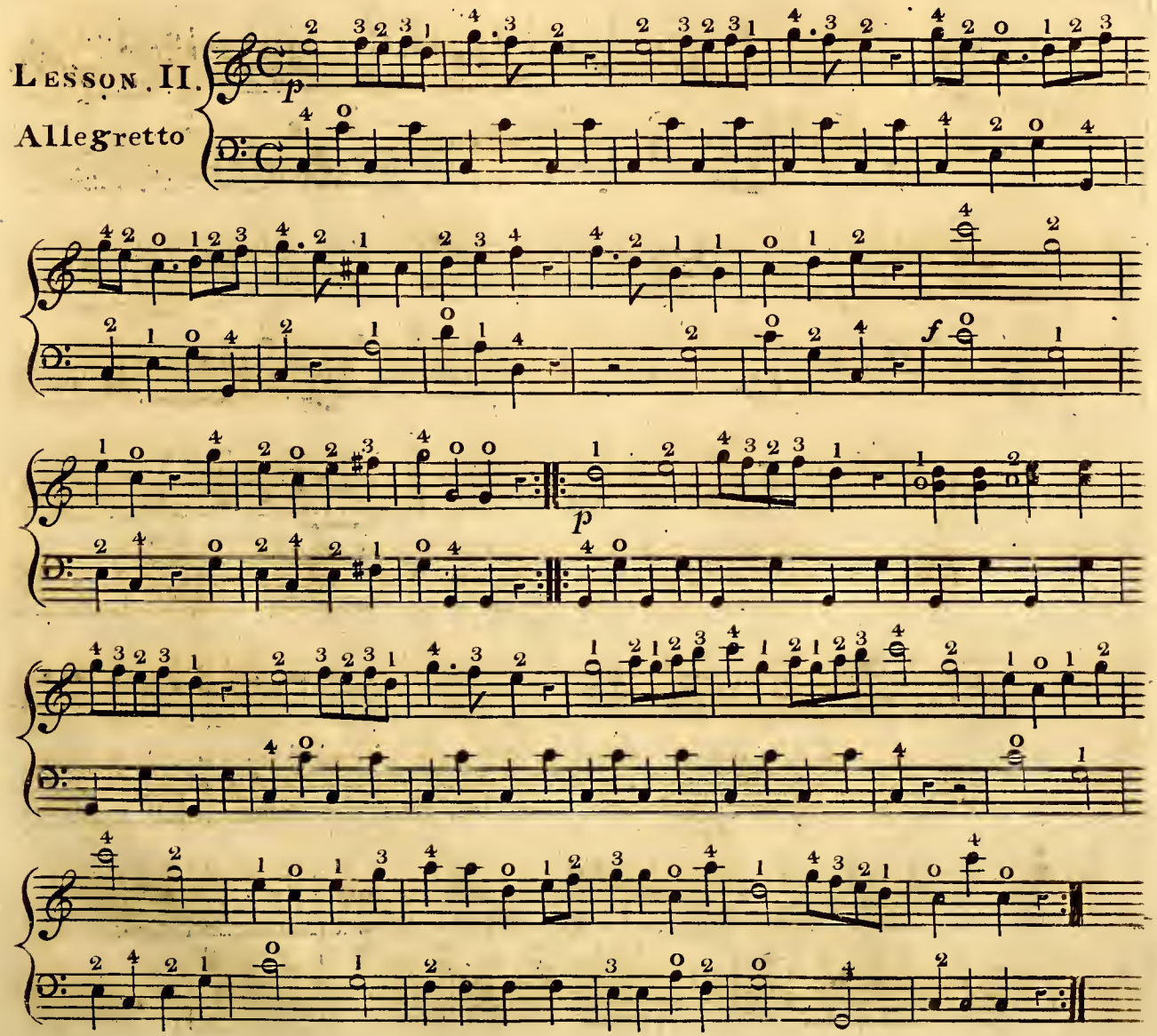

LESSON. I.
Andante.
Allegretto

Andantino



LESSON. II.

Allegretto

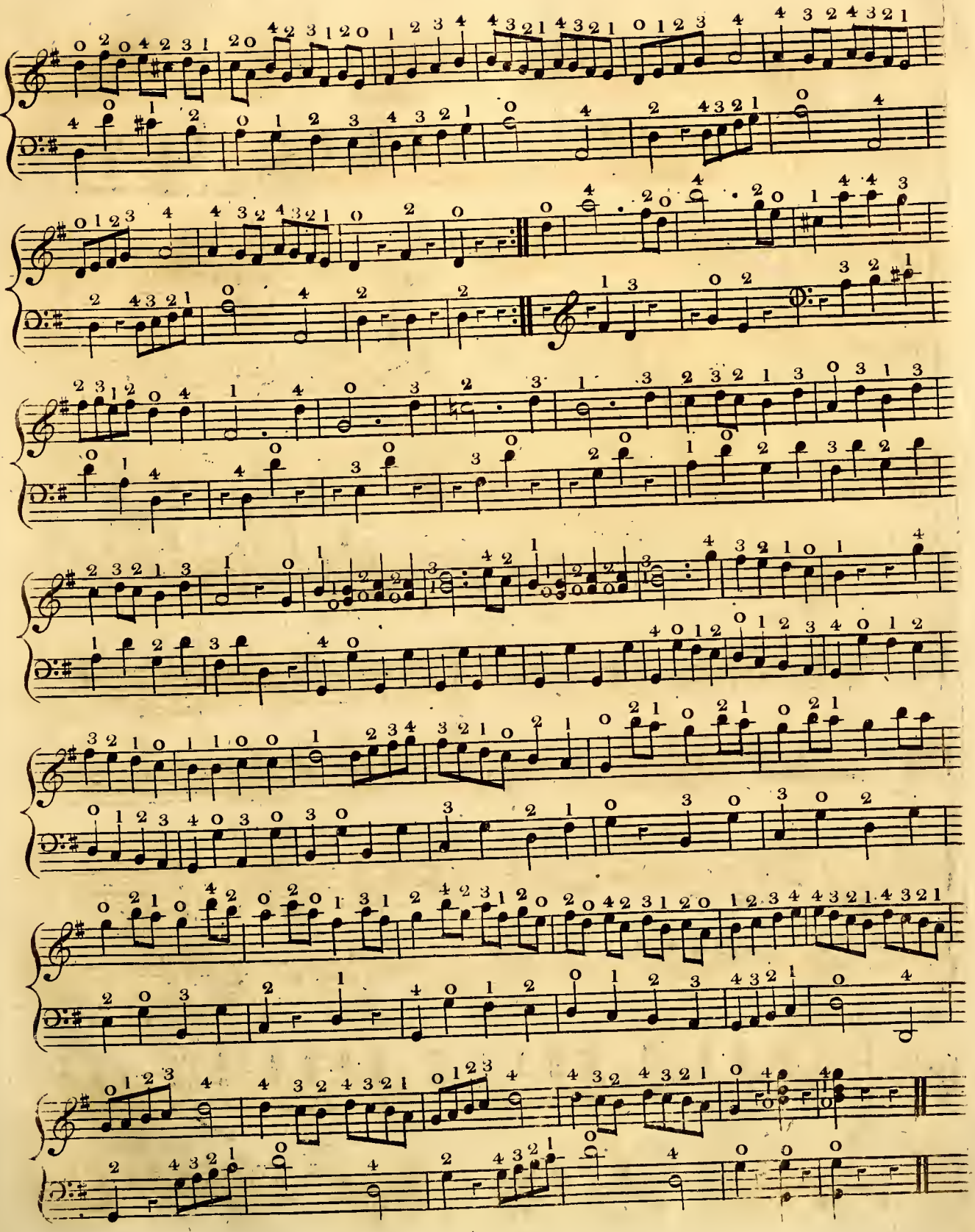


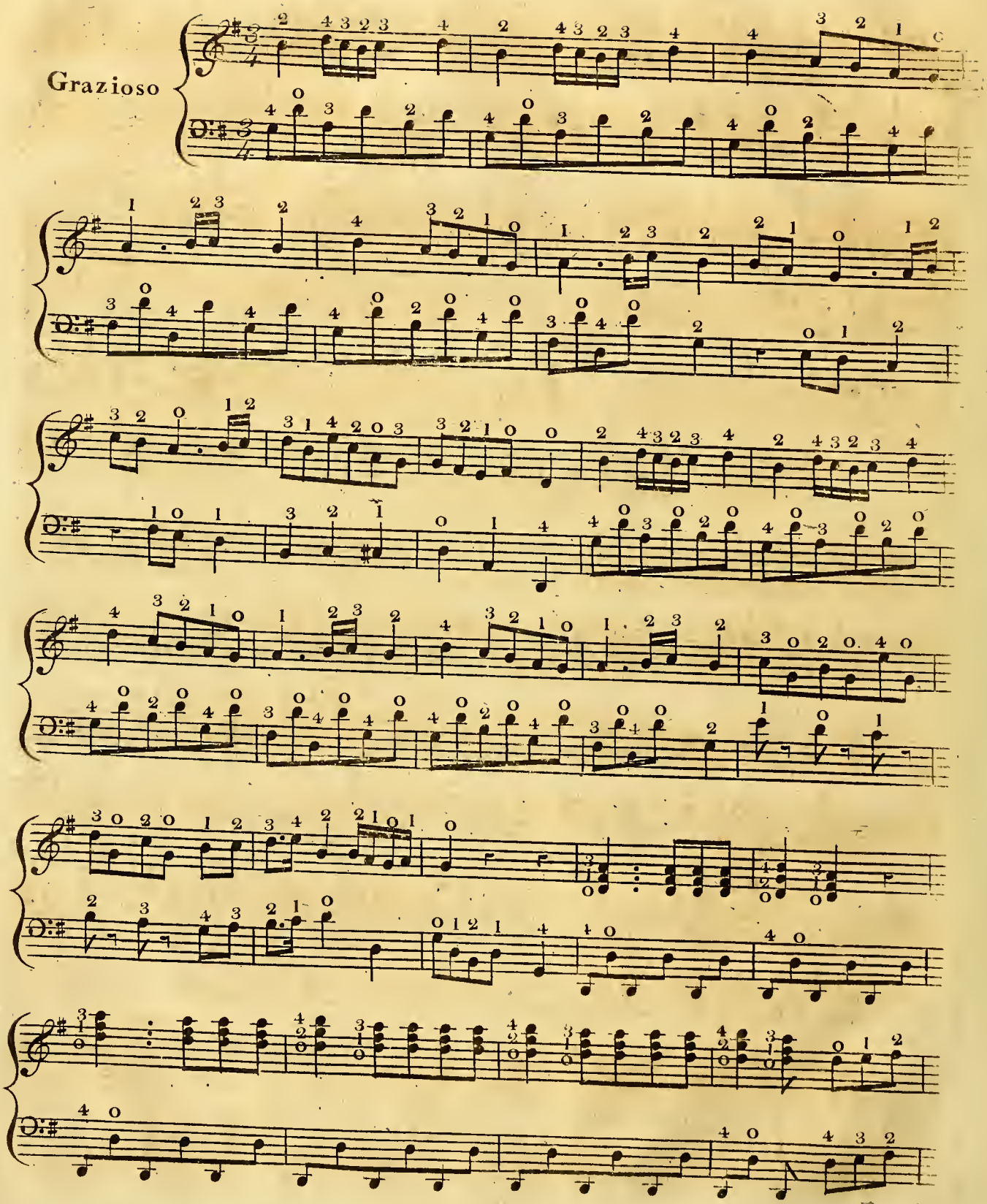
Larghetto

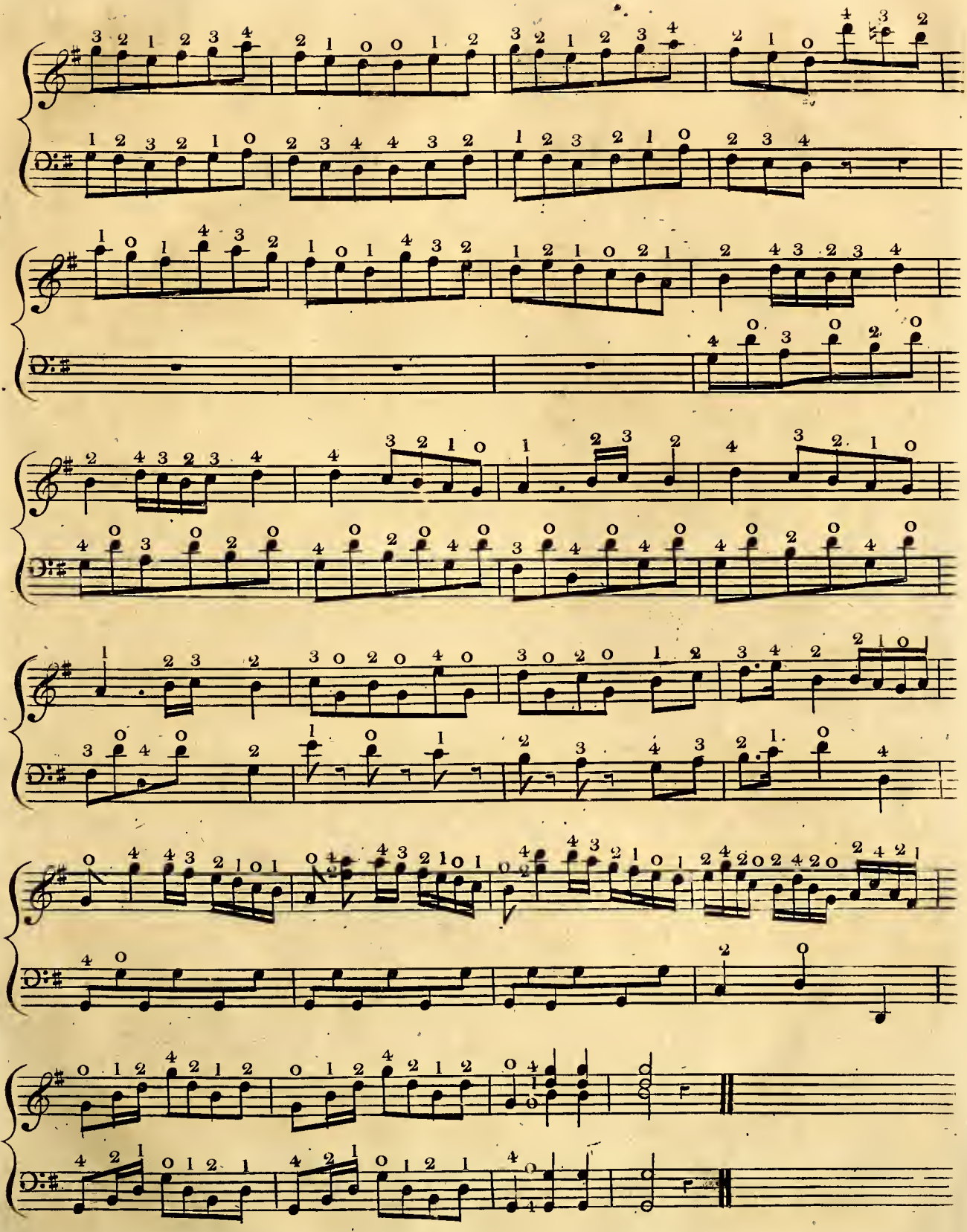
Allegretto

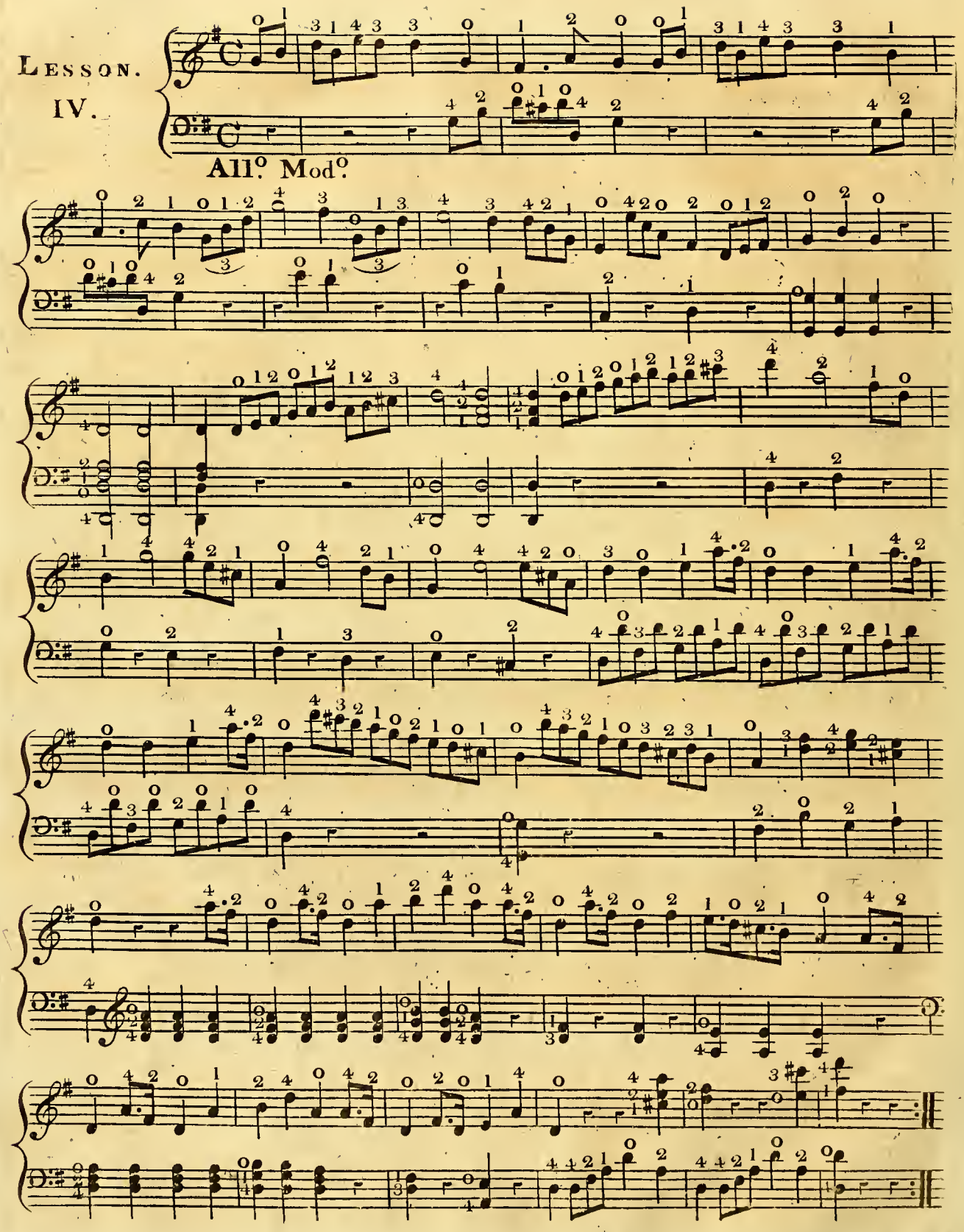
LESSON. III

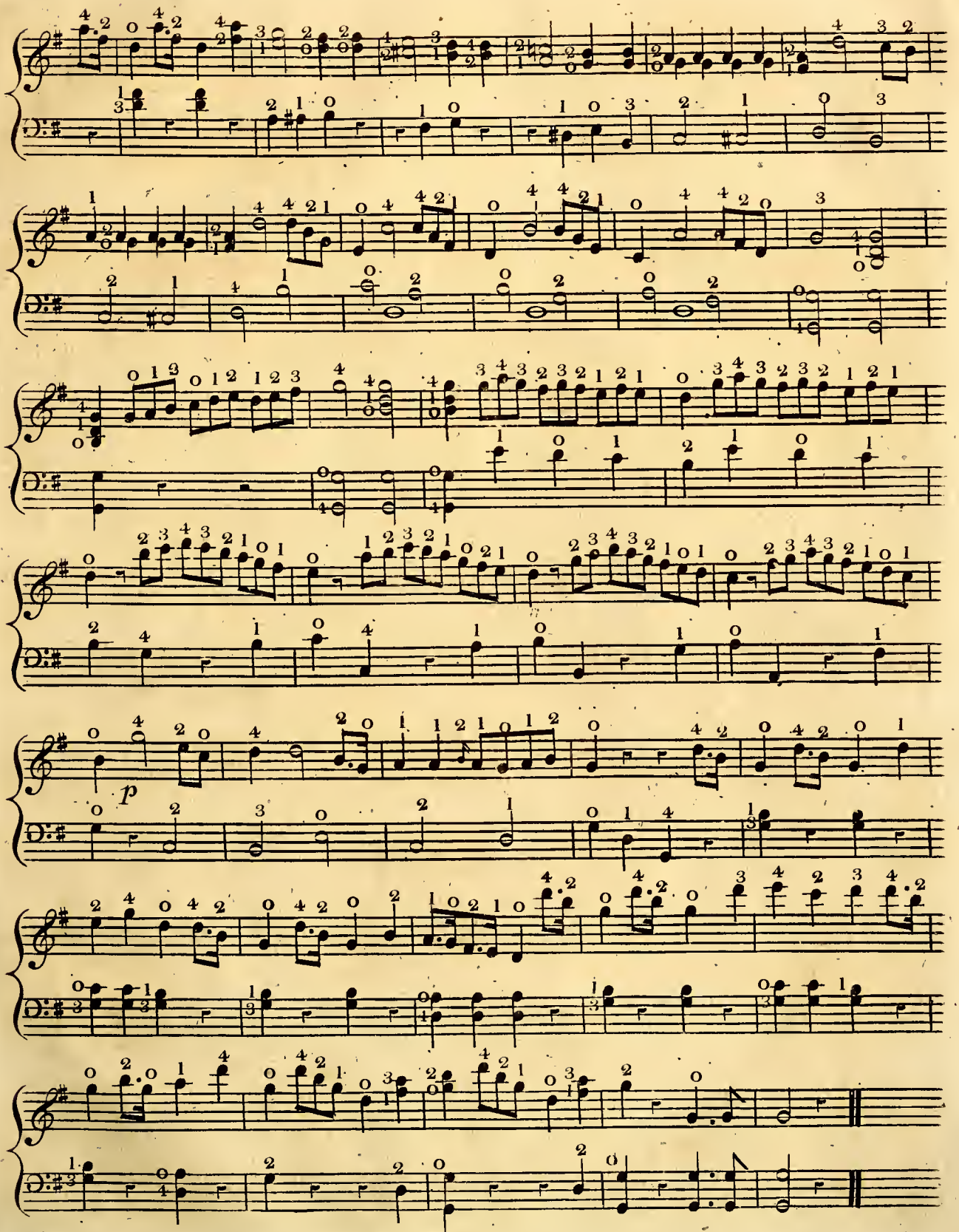
Andante




Grazioso




Lesson.
IV.
All.o Mod.o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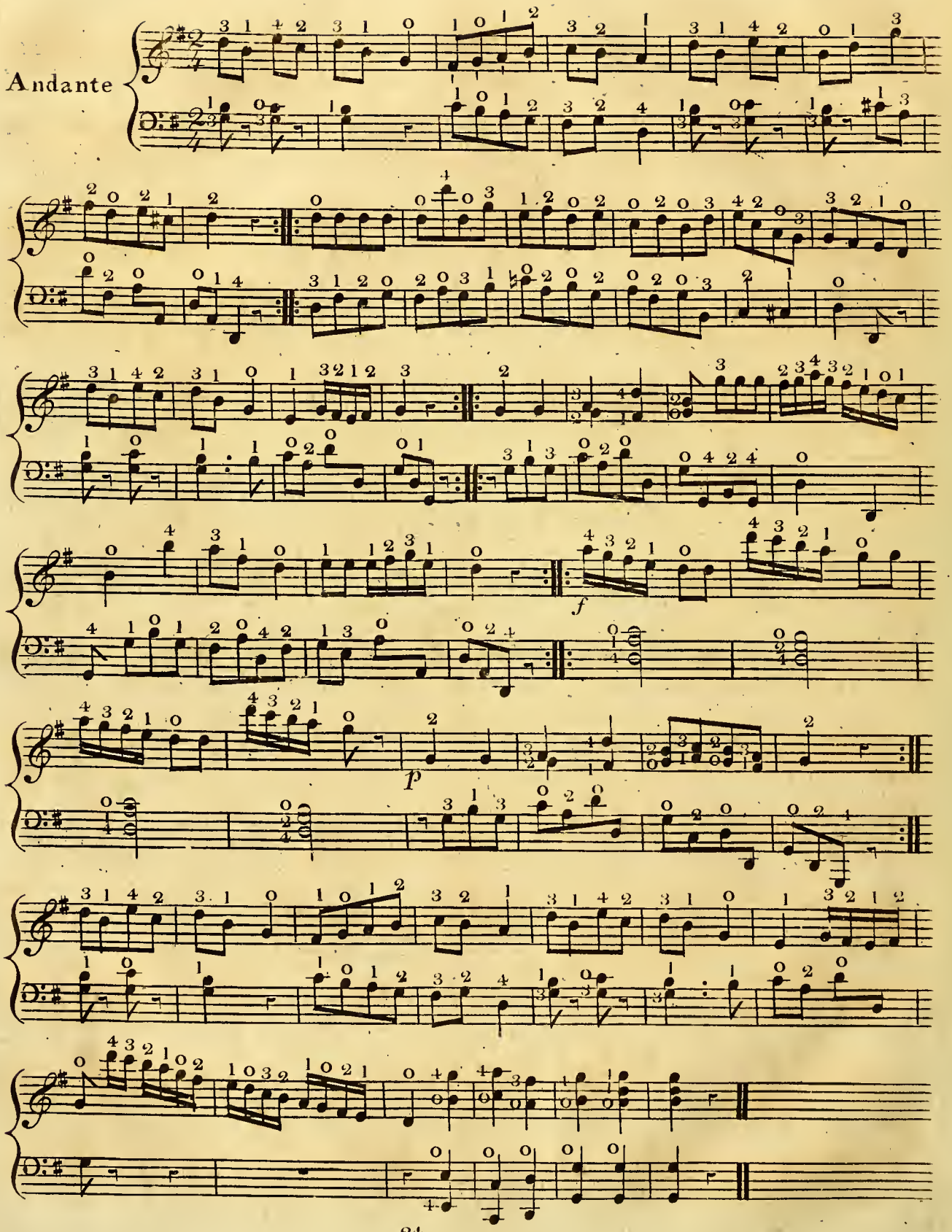
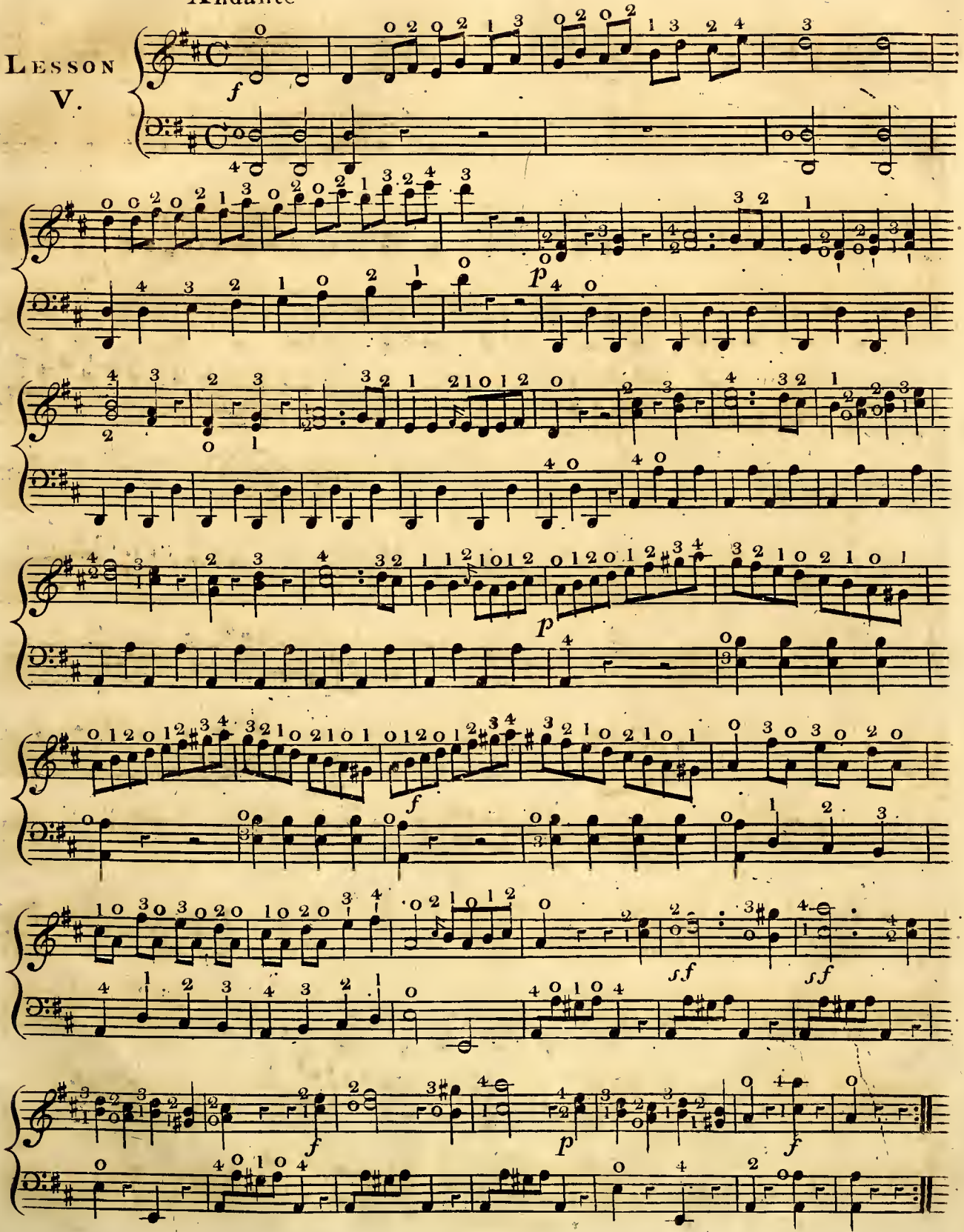
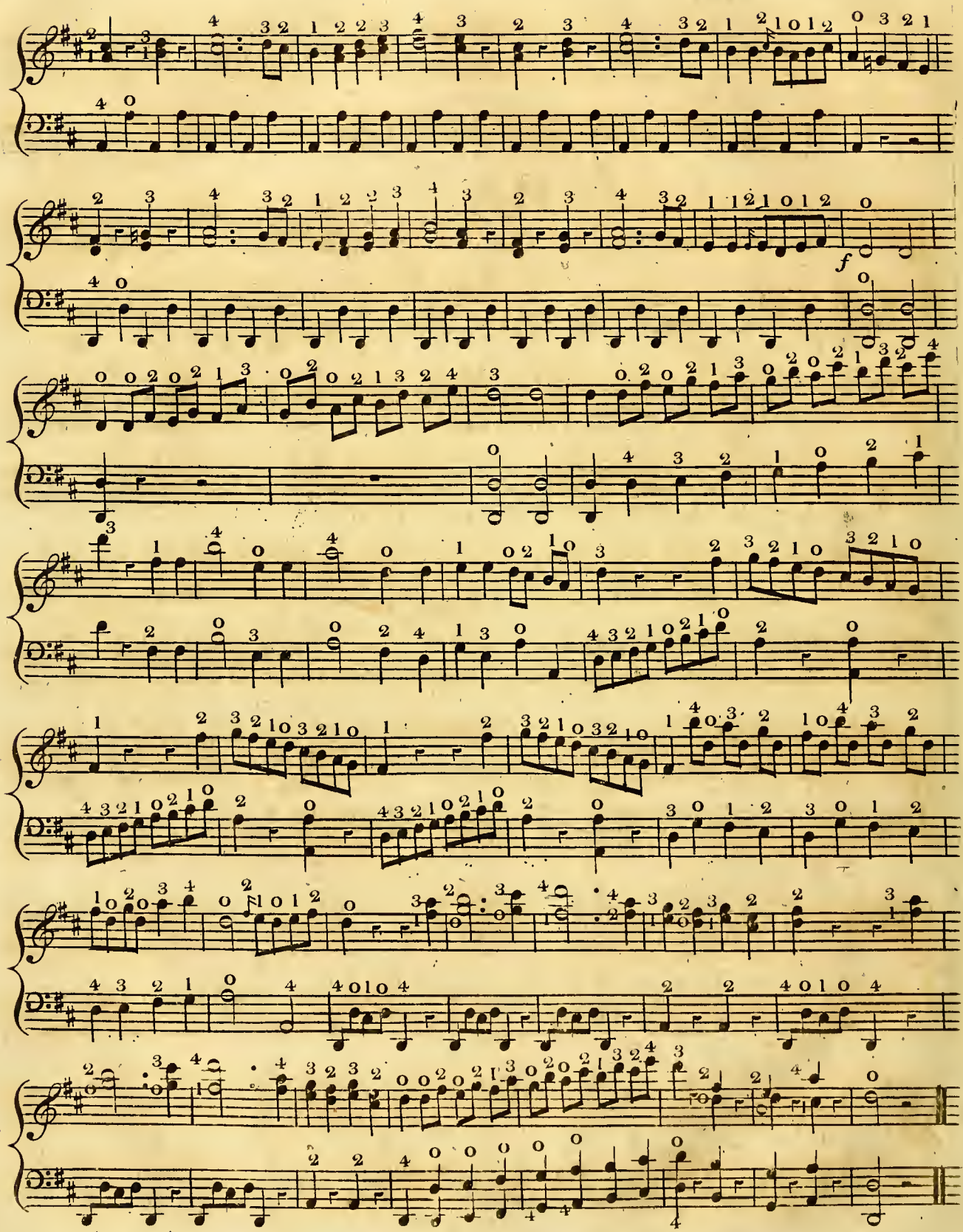
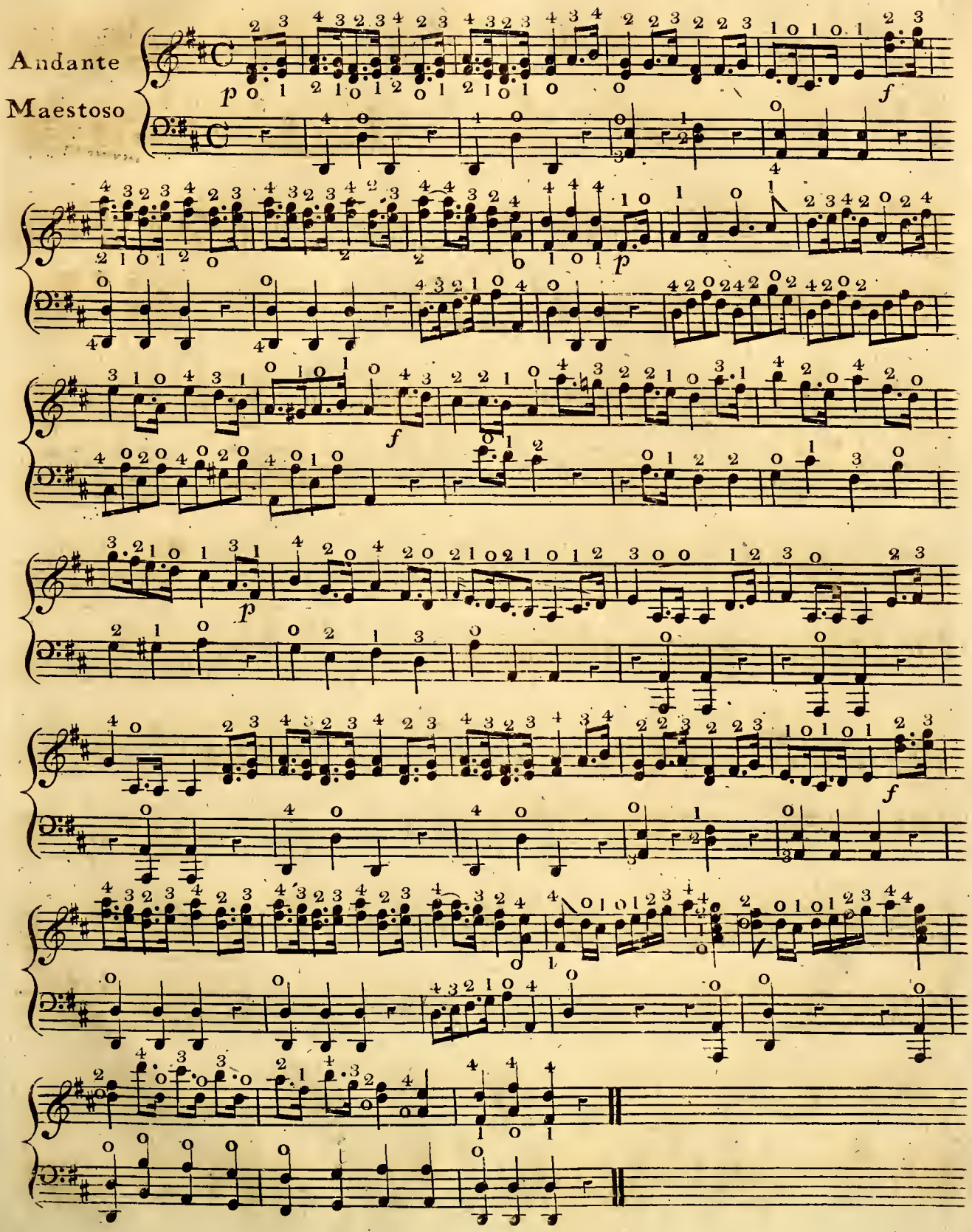

Andante
f
p

Lesson V.

Andante

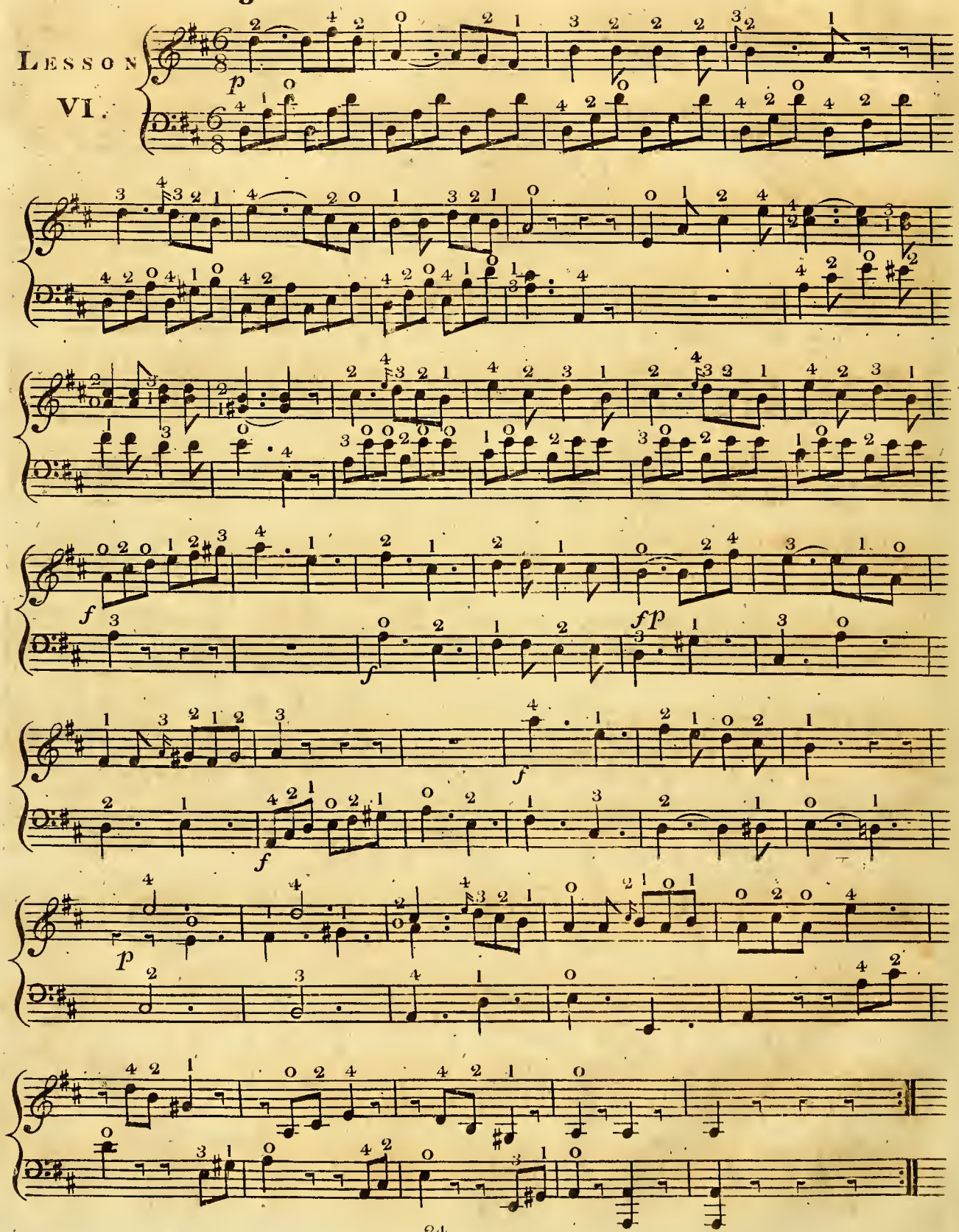


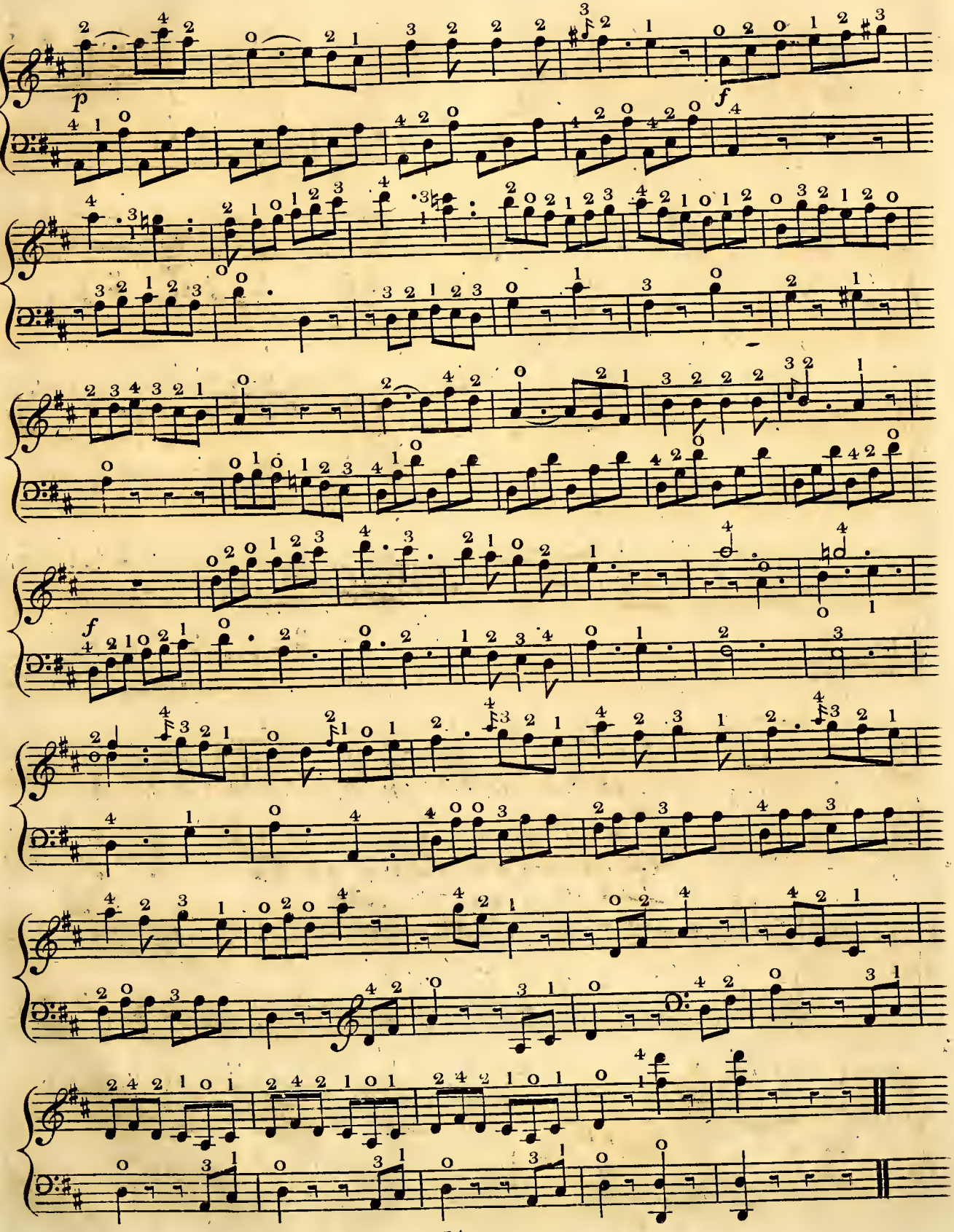

f

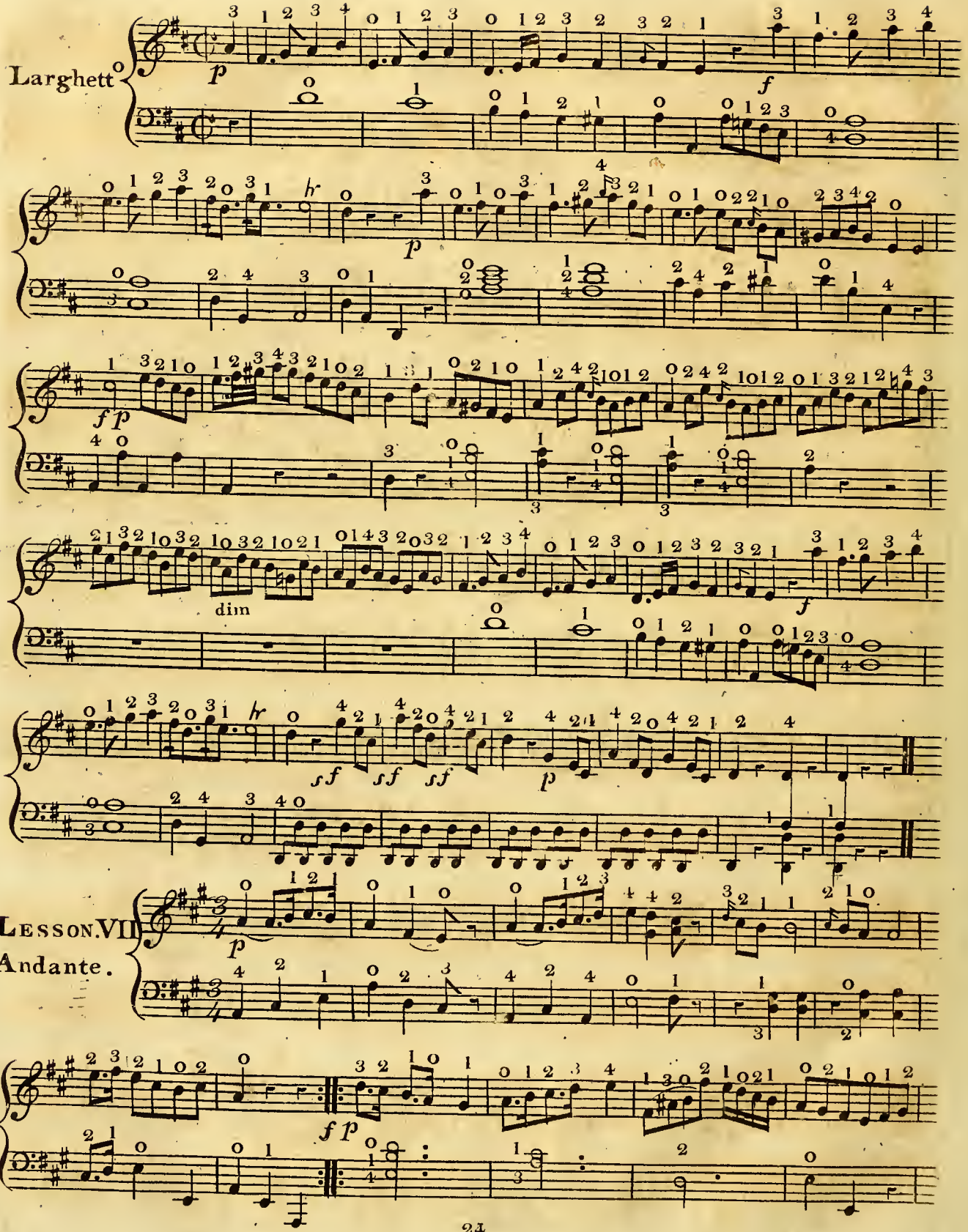

Andante
Maestoso

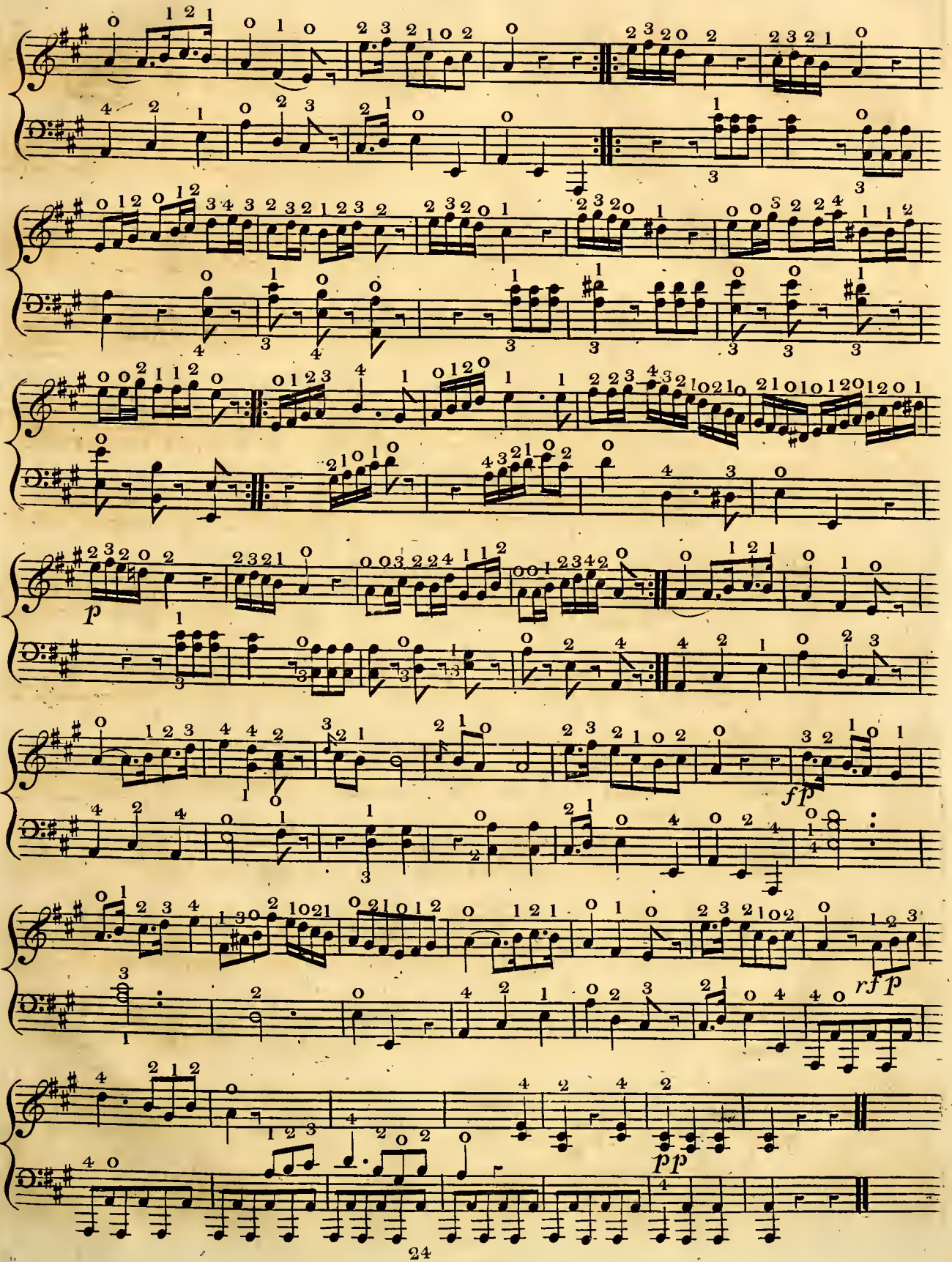
Allegretto

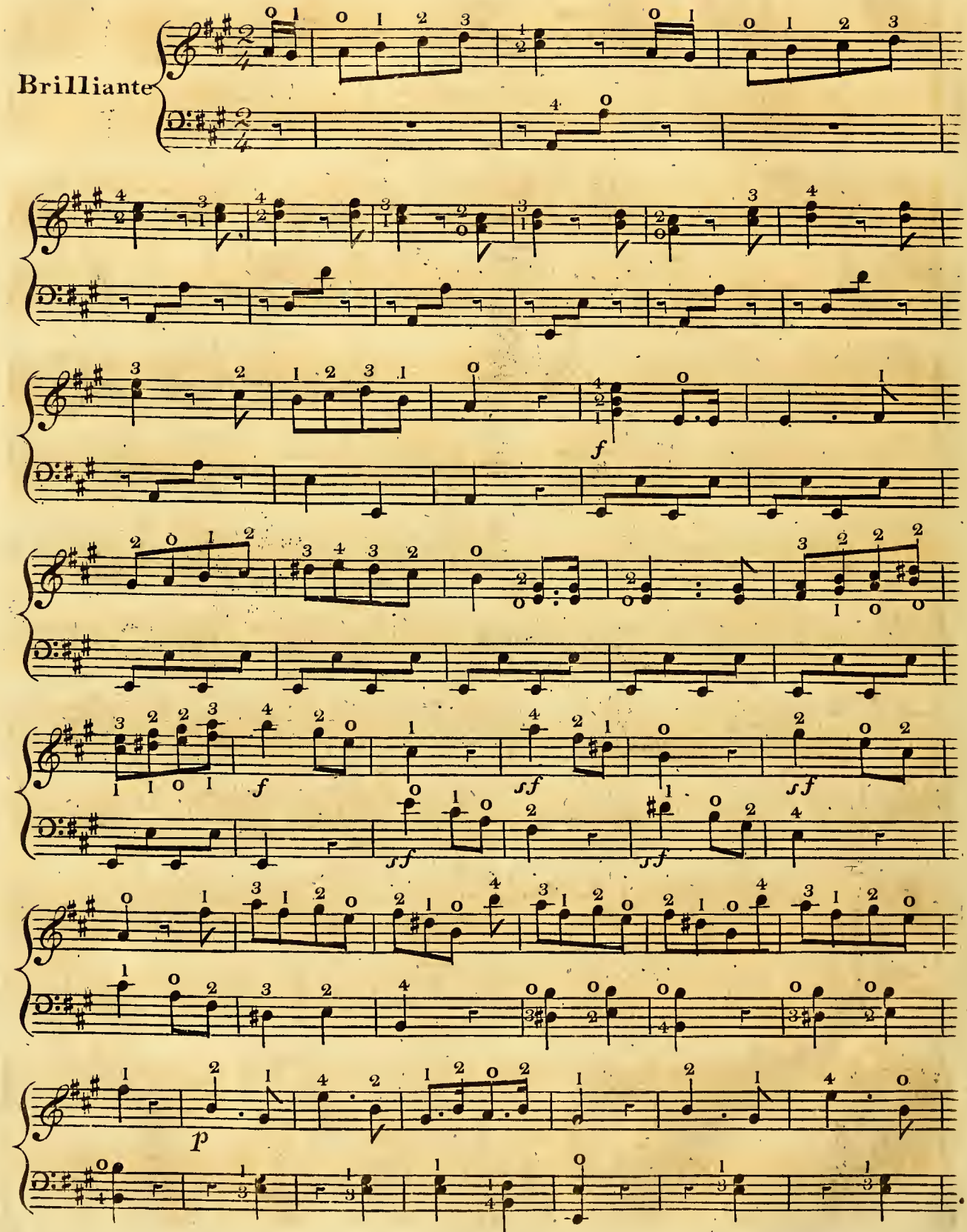
LESSON VI.




p
f
f


Larghetto
dim
Lesson.VII
Andante.


p
fp
rf p
pp


Brilliante
f
f
sf
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ff
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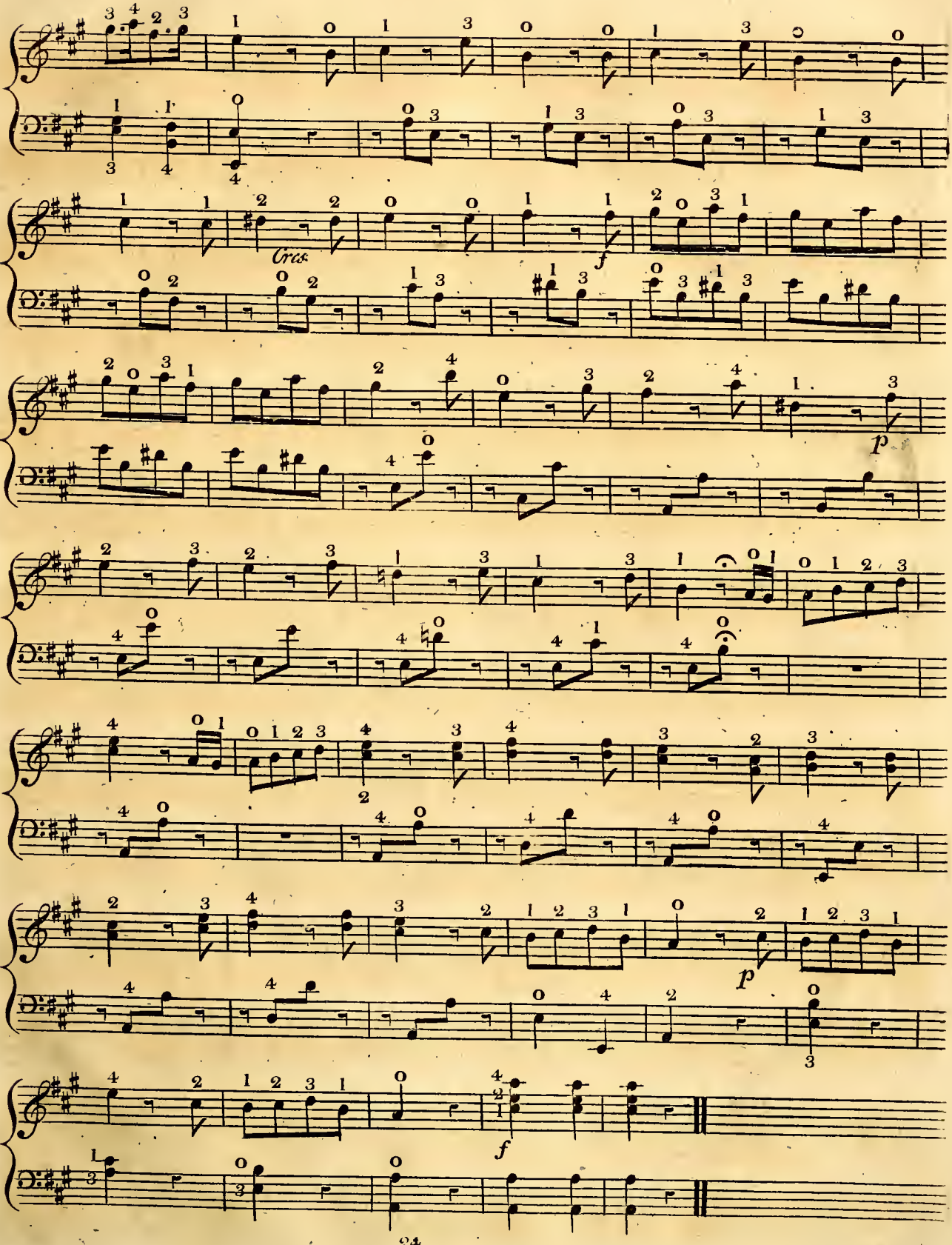
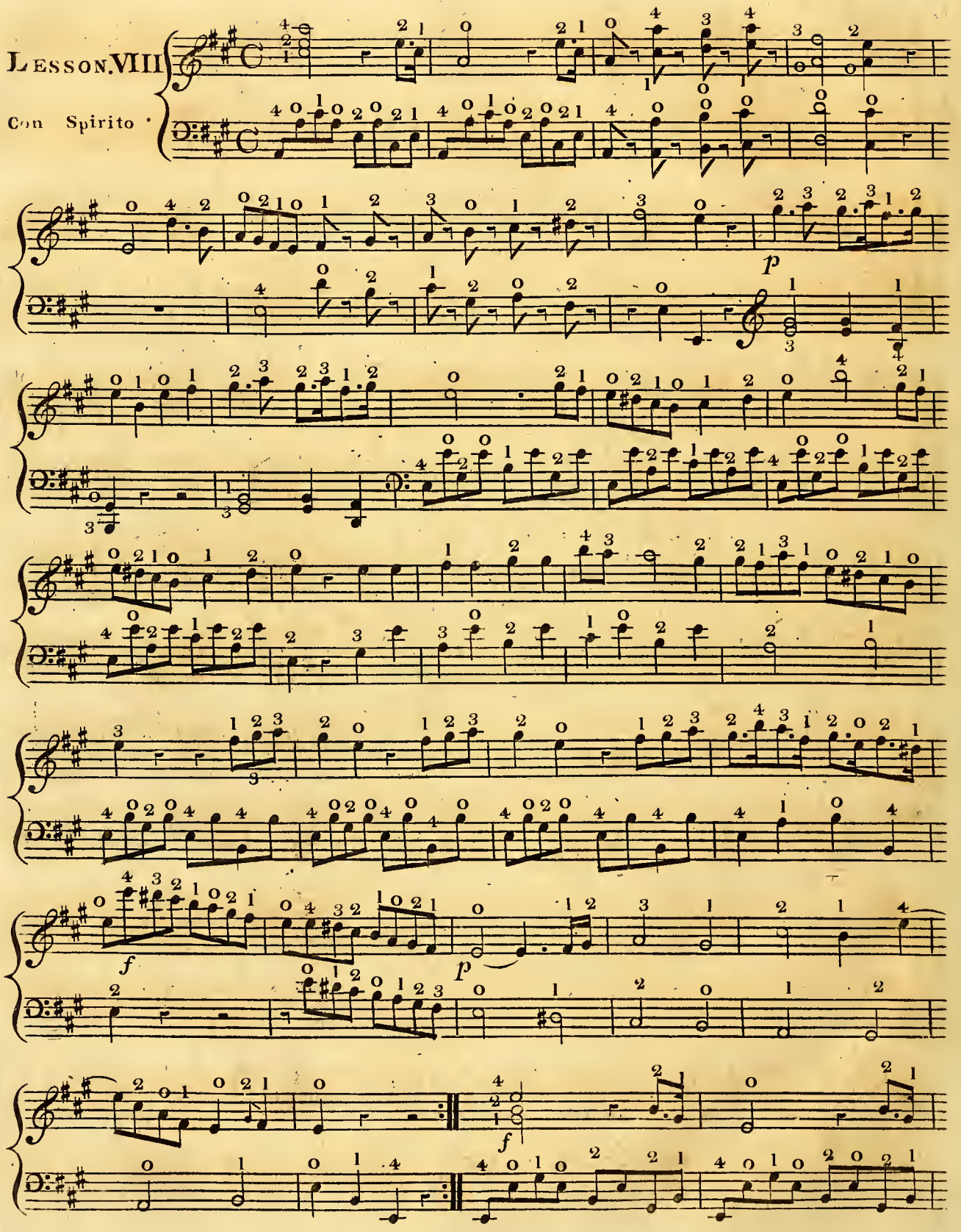
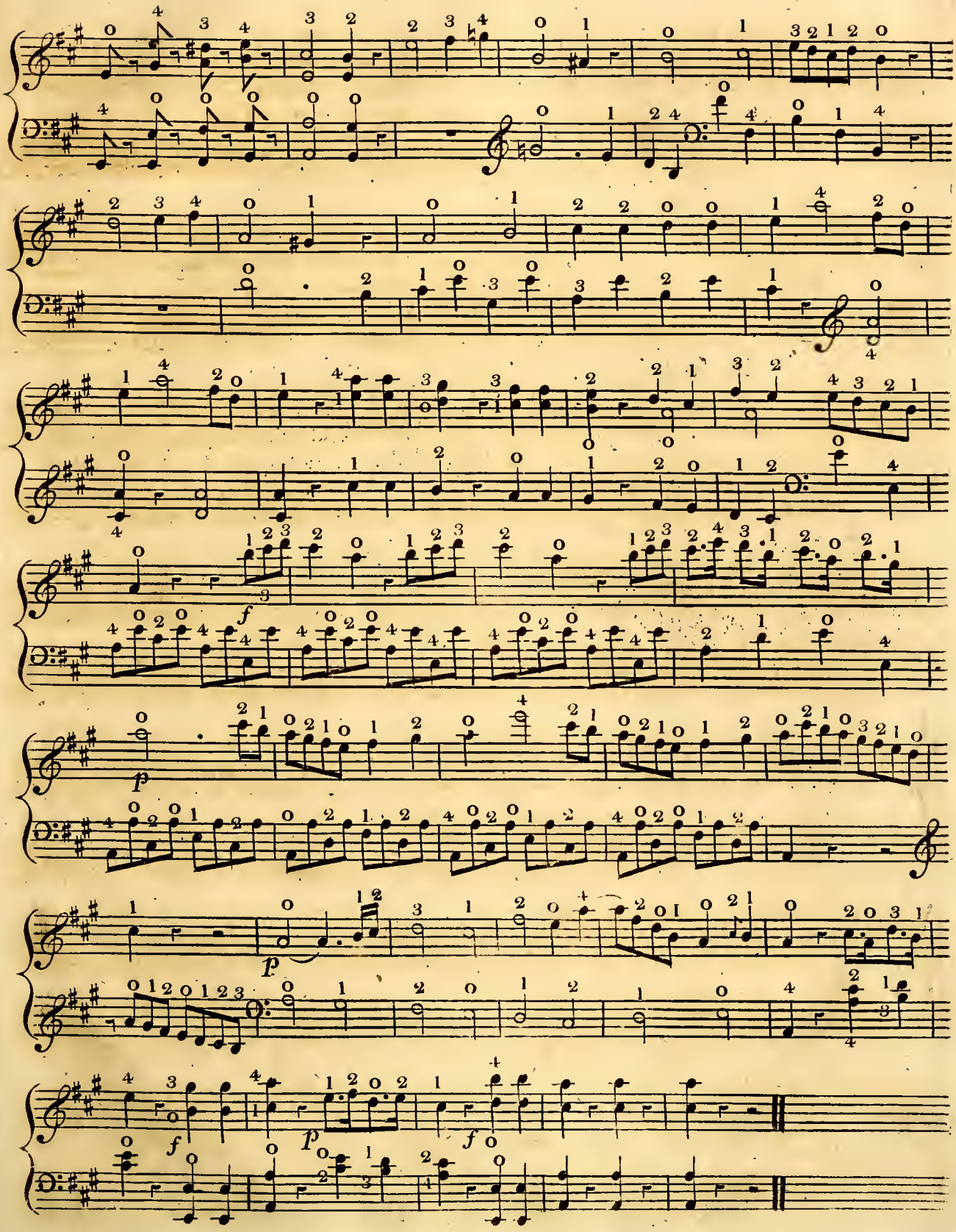
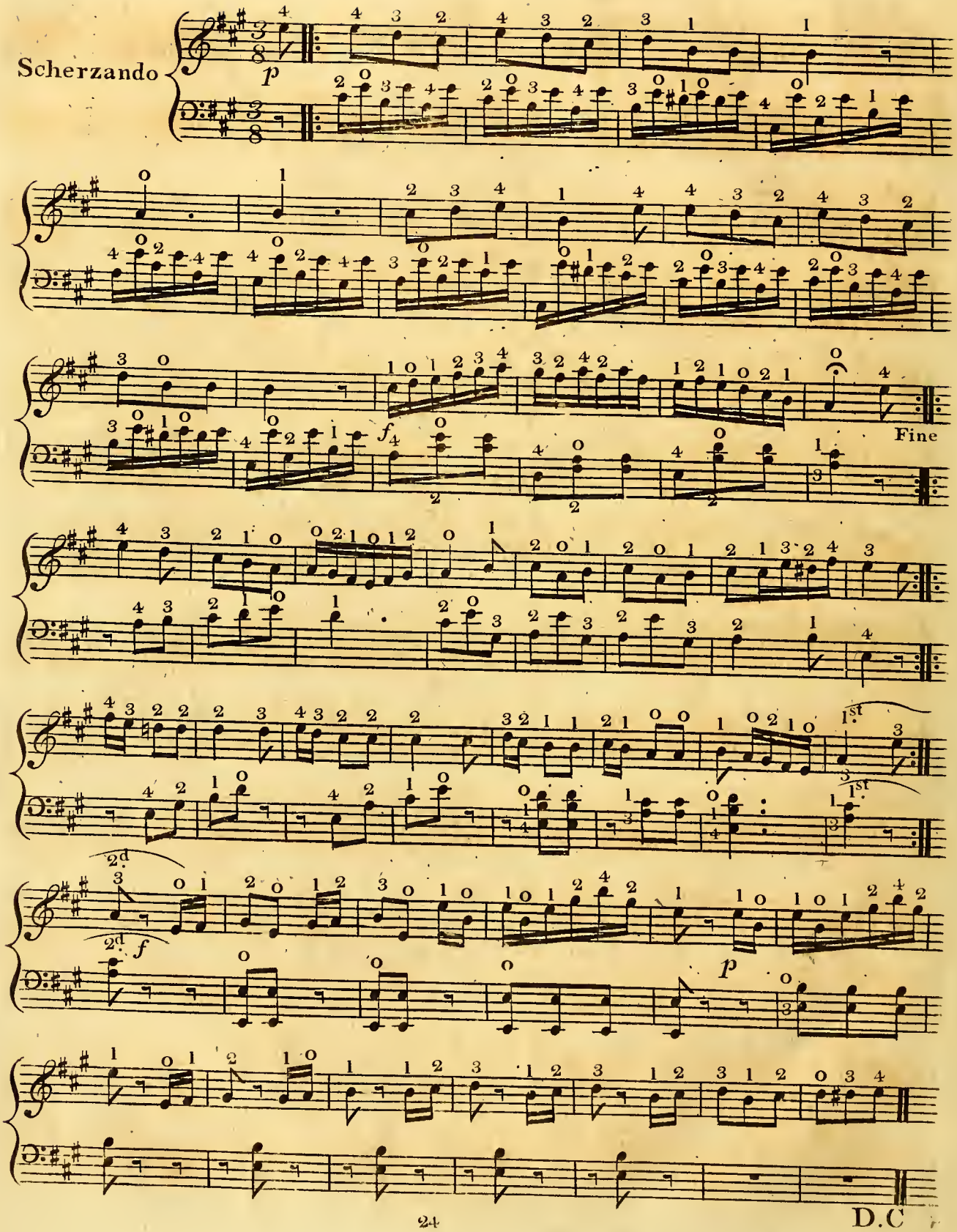
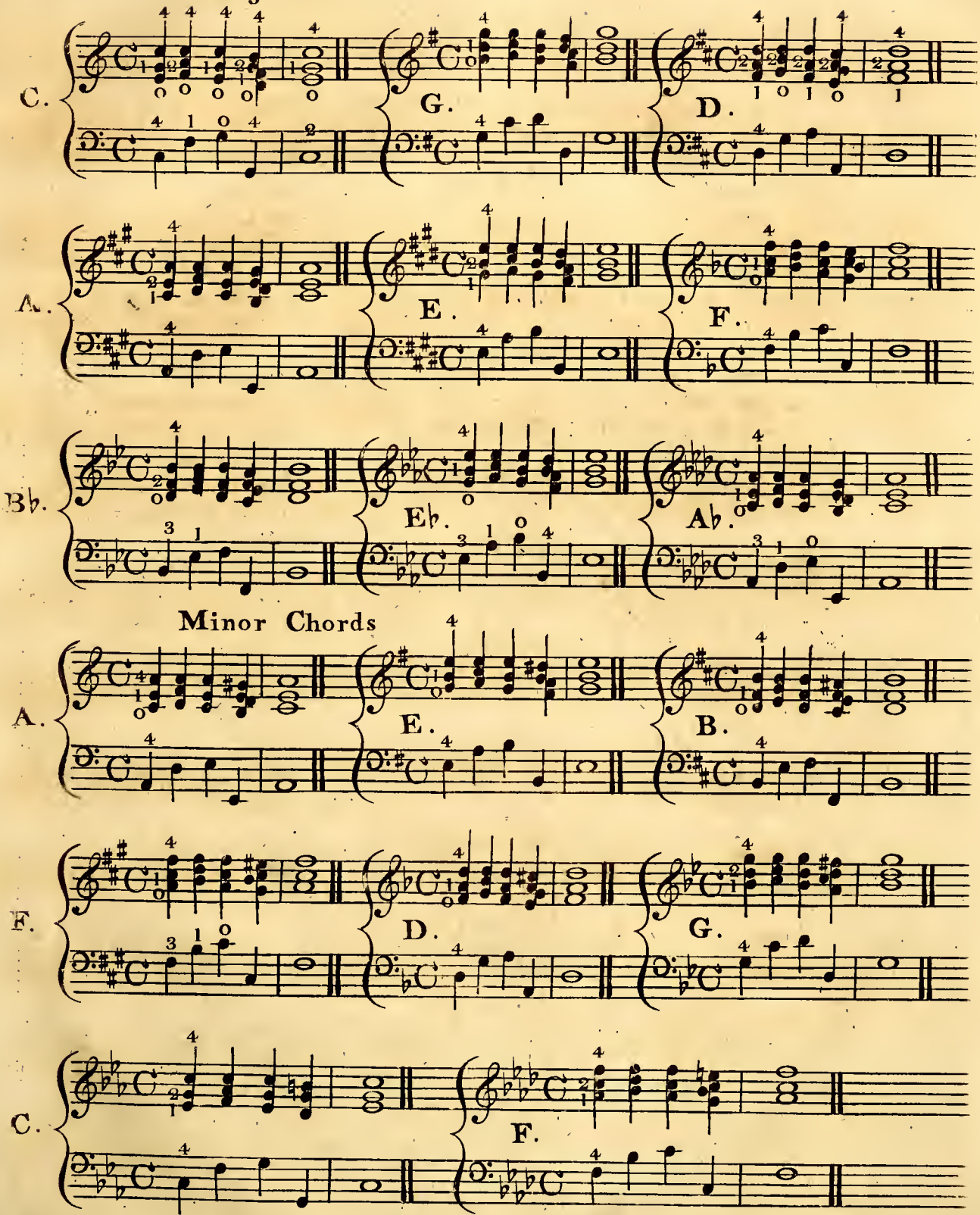

Cres.
f
p
p
f


Lesson.VIII
Con Spirito


f
p
p
f
p
f


Scherzando
p
Fine
f
2d
1st
p
D.C

Major Chords



Minor Chords

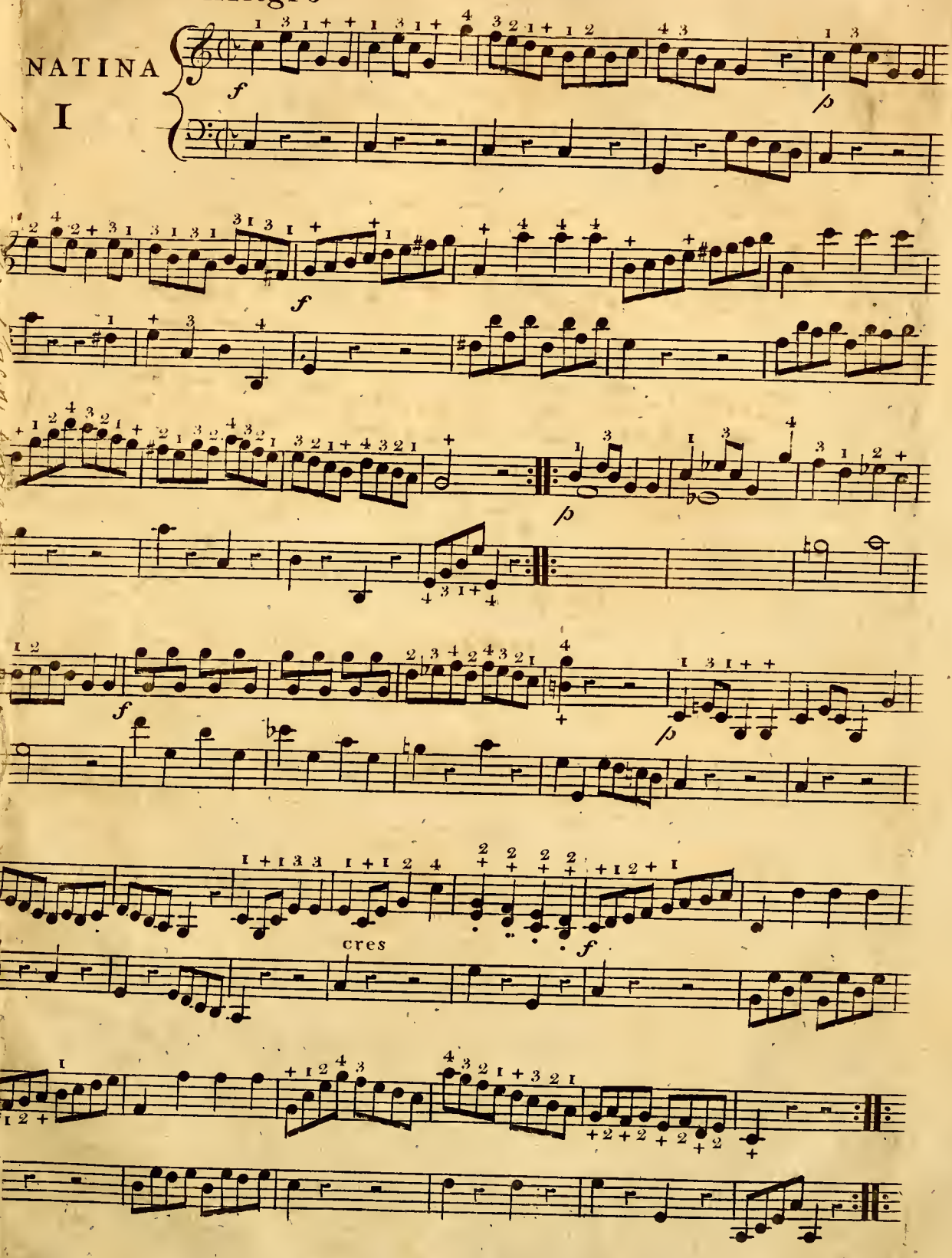
To point out the Different Degrees of Movements
The following Terms are made use of.

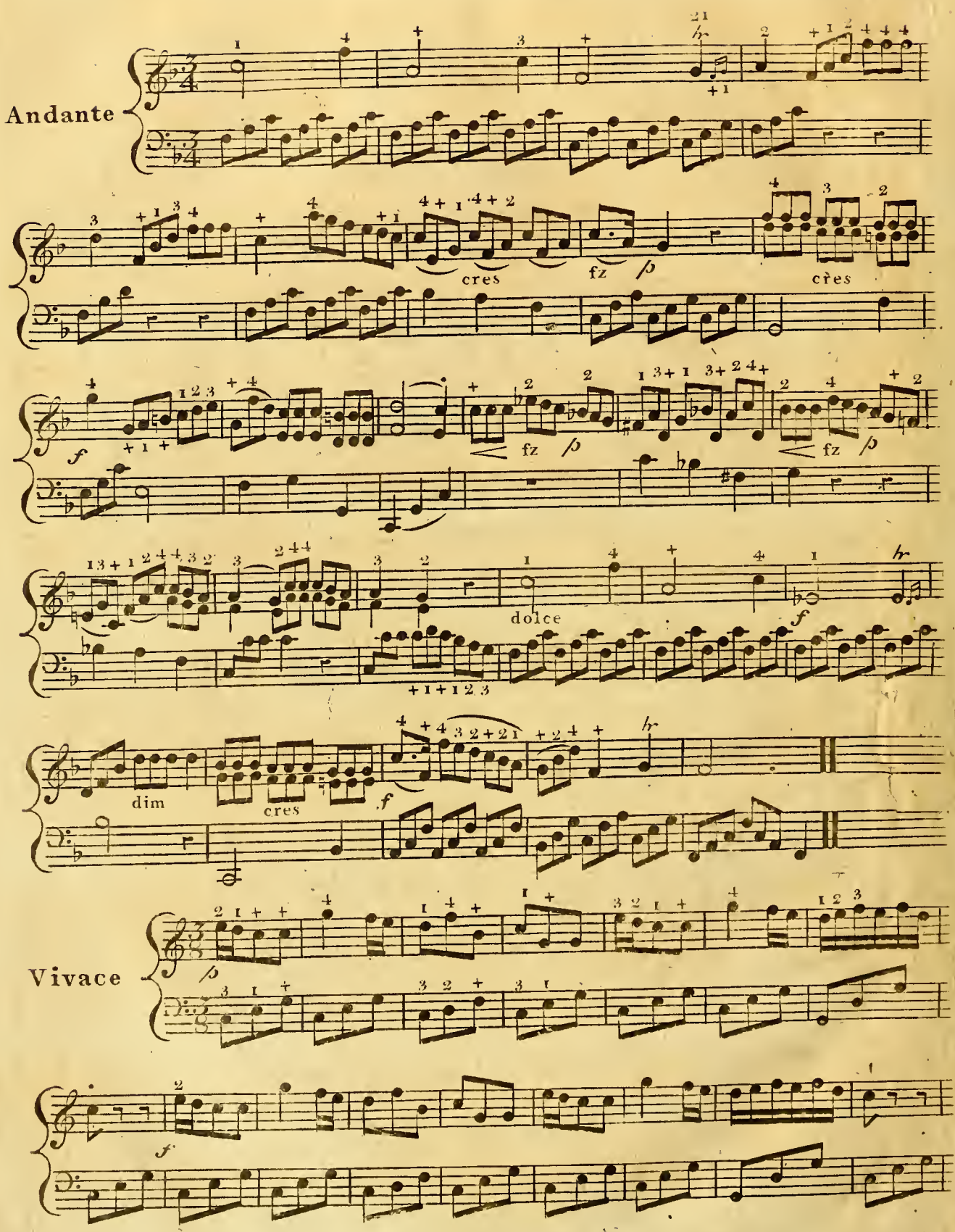
I Degree	
Moderato	Moderate
Allegretto	Rather faft
Allegro Maestoso	(Majeftic or with Elevation)
un poco Vivace	a little lively
Allegro ma non tanto Presto	lively but not too quick
Allegro un poco	a little Quick
II Degree	
Allegro	Brifk
Allegro Afsai	Quicker than Allegro
Vivace, Scherzando or Brillante	Lively or merrily
poco Presto	a little Faft
Allegro con Spirito	with Spirit
Allegro con Brio	with Sprightlinefs
III Degree	
Presto	Faft
Prestifsimo	very Faft
Allegro di Molto	very brifk
IV Degree	
Andante Andantino Larghetto	Slowly
V Degree	
Cantabile	In a Singing Style
Grazioso	Graceful
VI. Degree	
Adagio poco Lento	Slow and Expreffive
VII Degree	
Largo Lento	very Slow
VIII Degree	
Adagio Afsai Adagio di Molto Largo Afsai	very Slow and Solemn

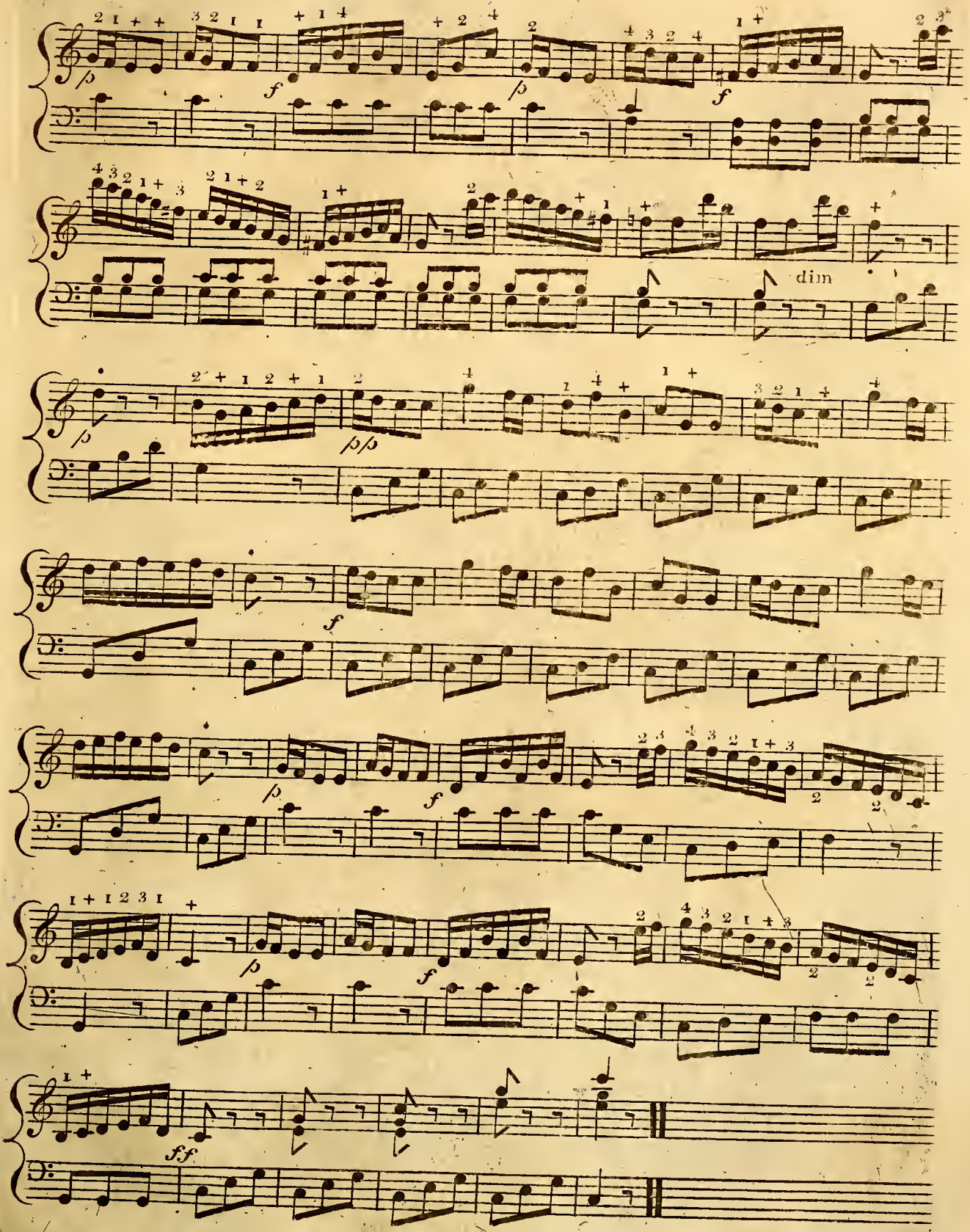
Allegro

NATINA

I

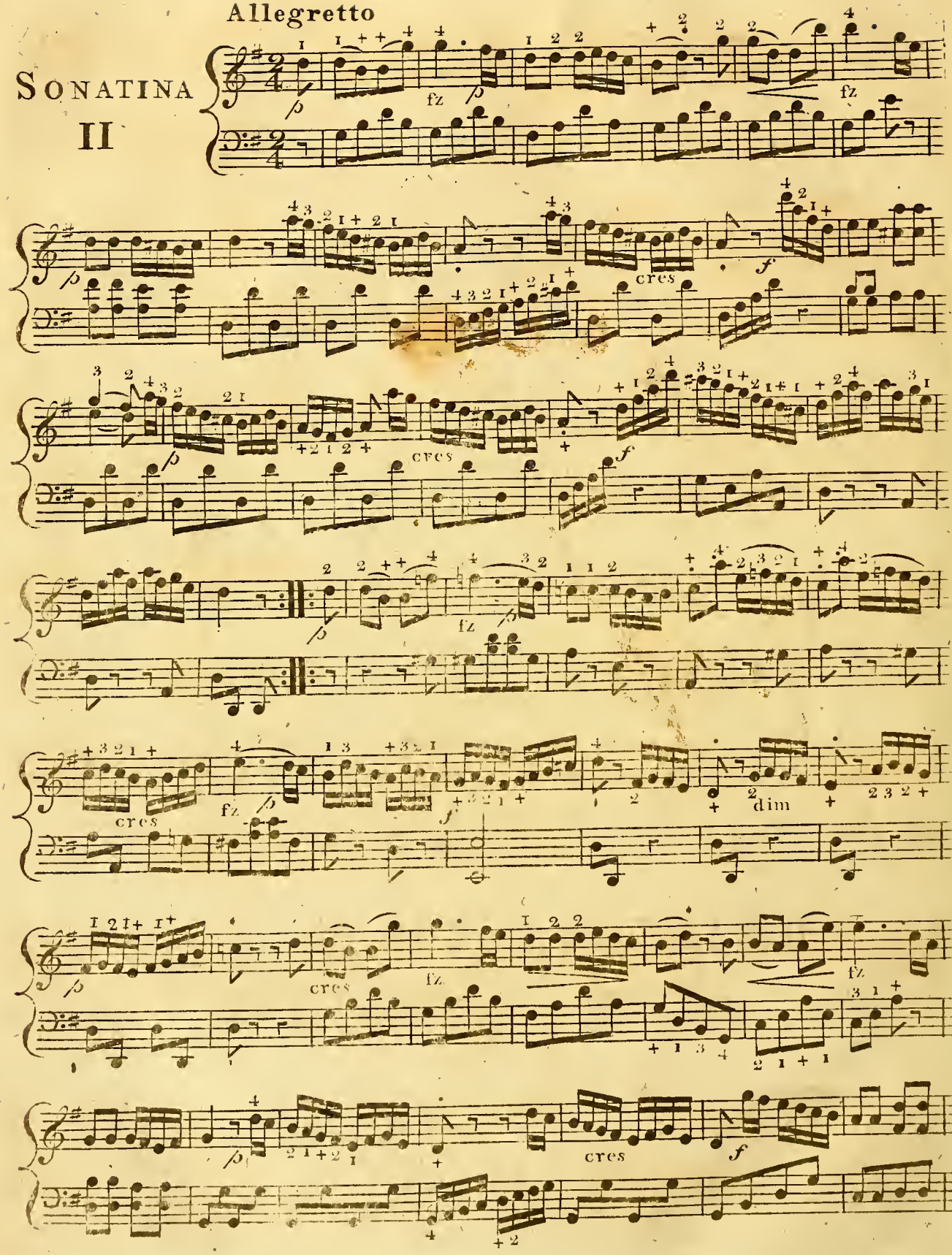


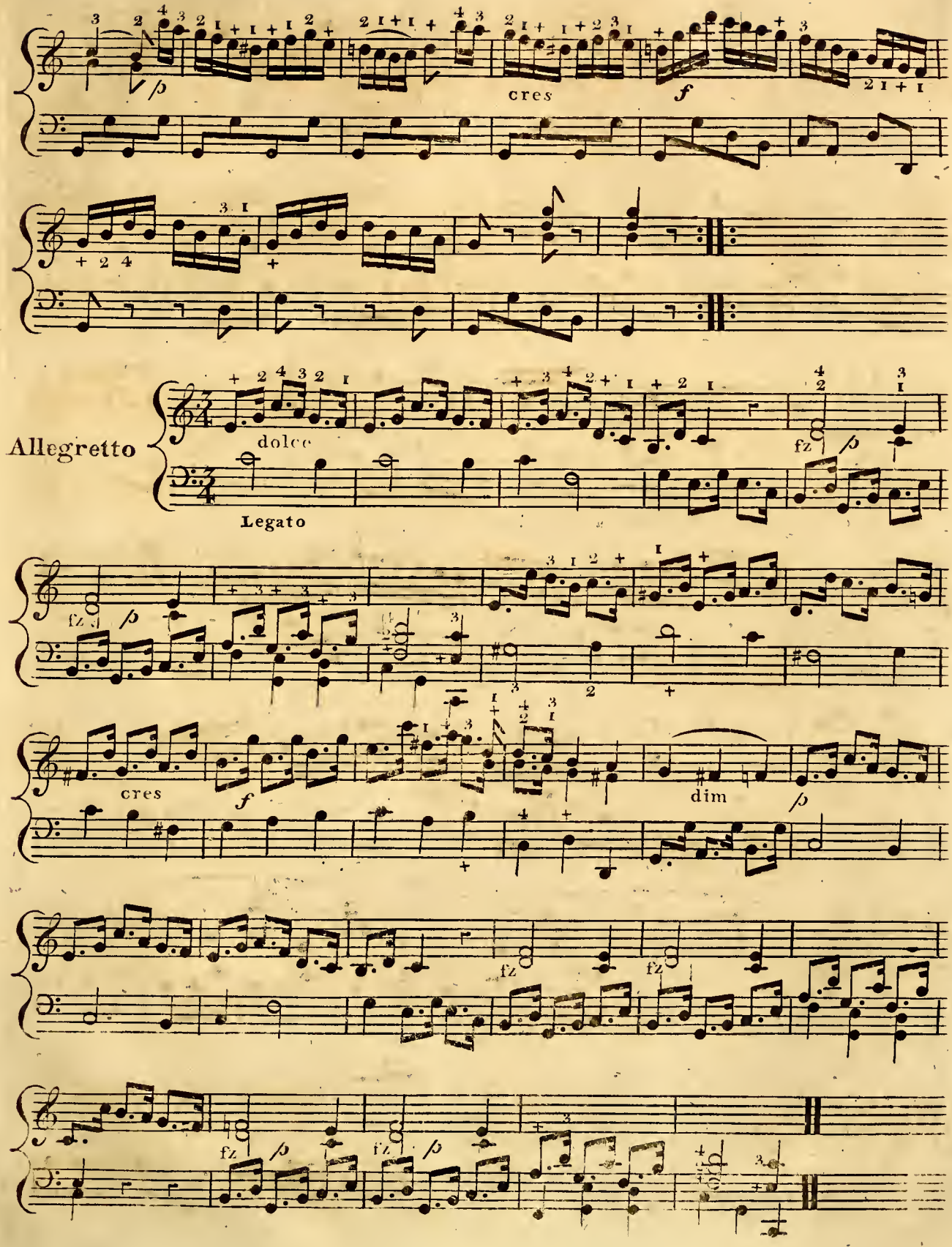

Andante
cres
fz
p
cres
f
fz
p
fz
p
dolce
f
dim
cres
f
Vivace
p
f

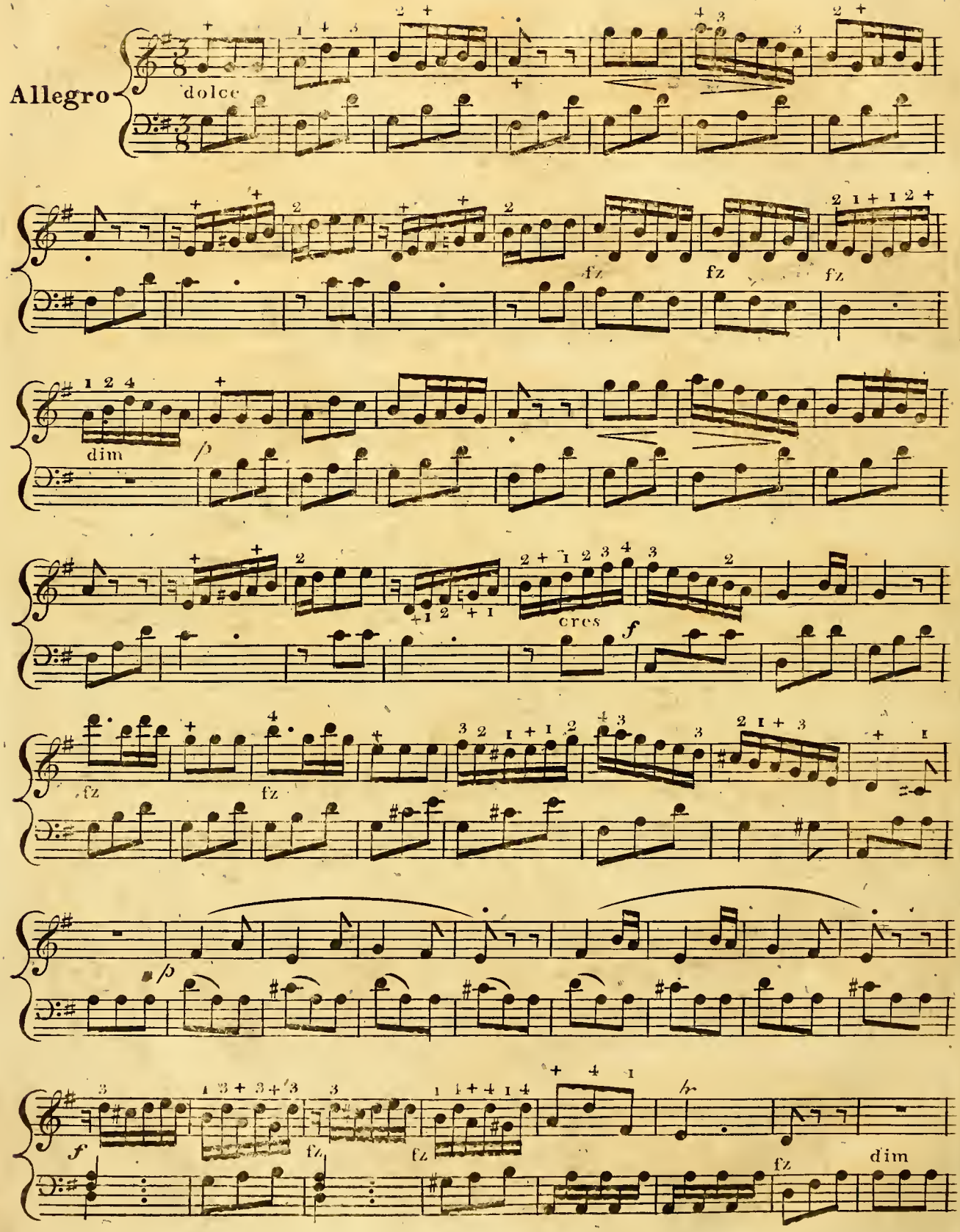

dim

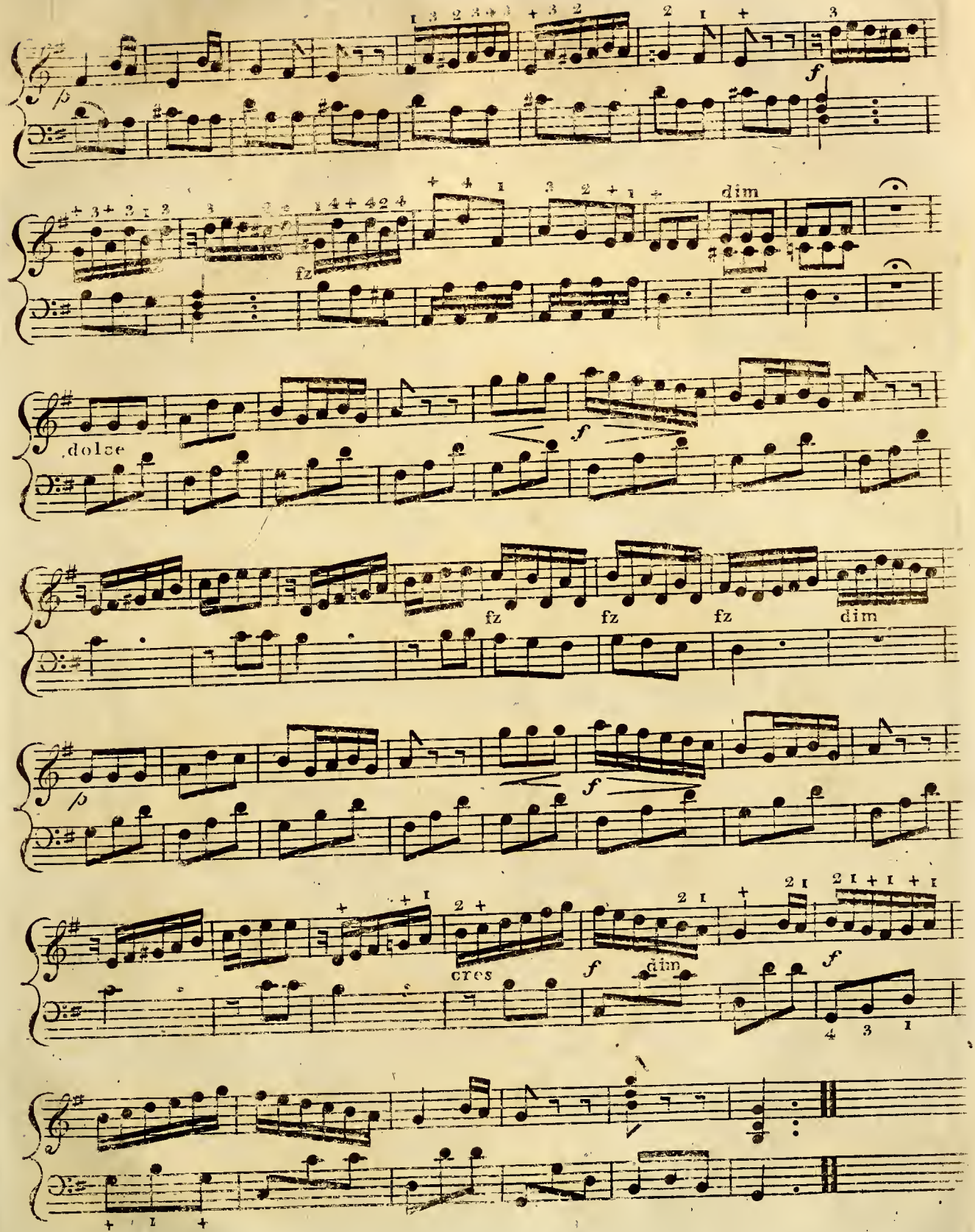
Allegretto

SONATINA II



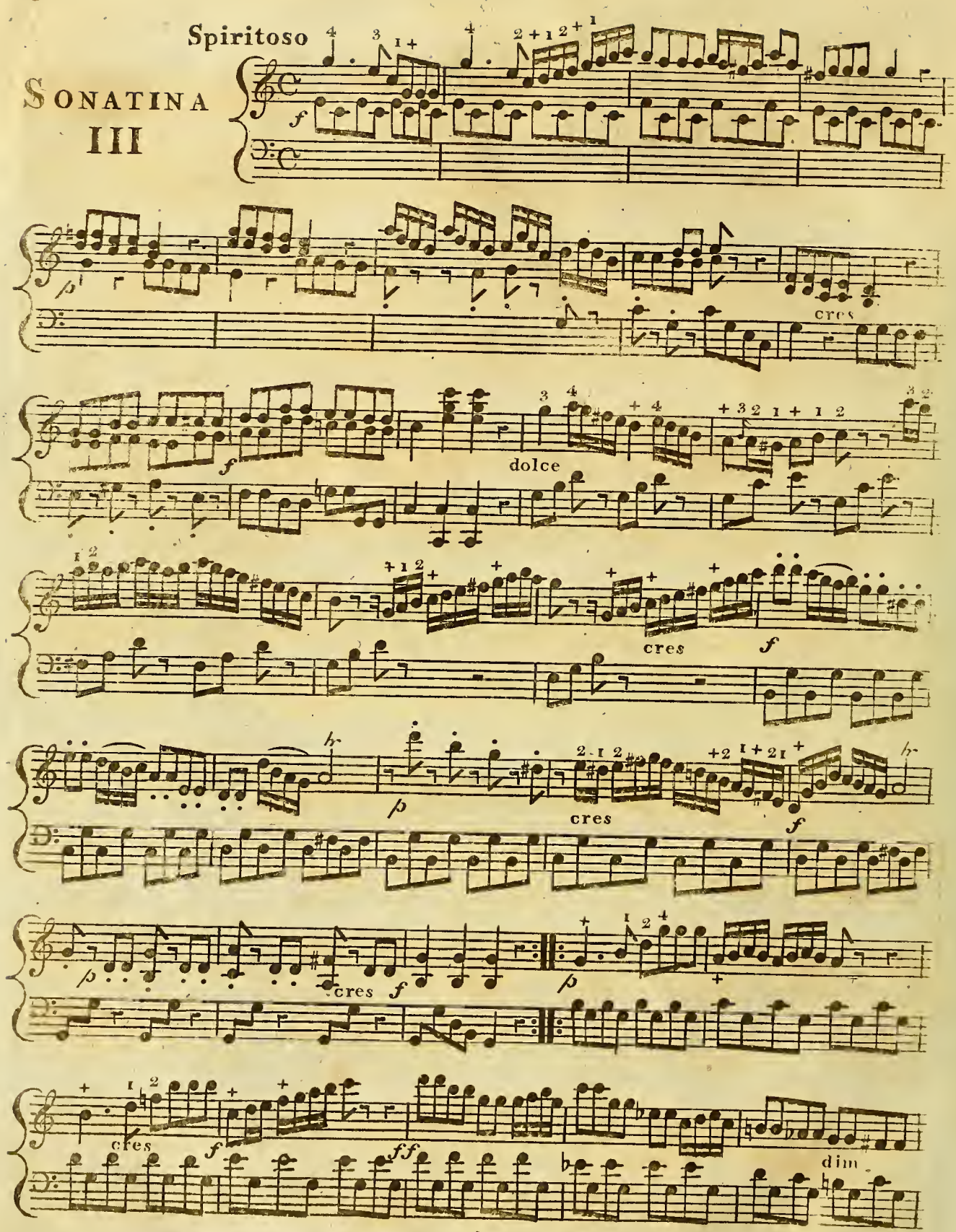

cres
f
Allegretto
dolce
Legato
fz
p
cres
f
dim
p
fz
fz
fz
p
fz
p

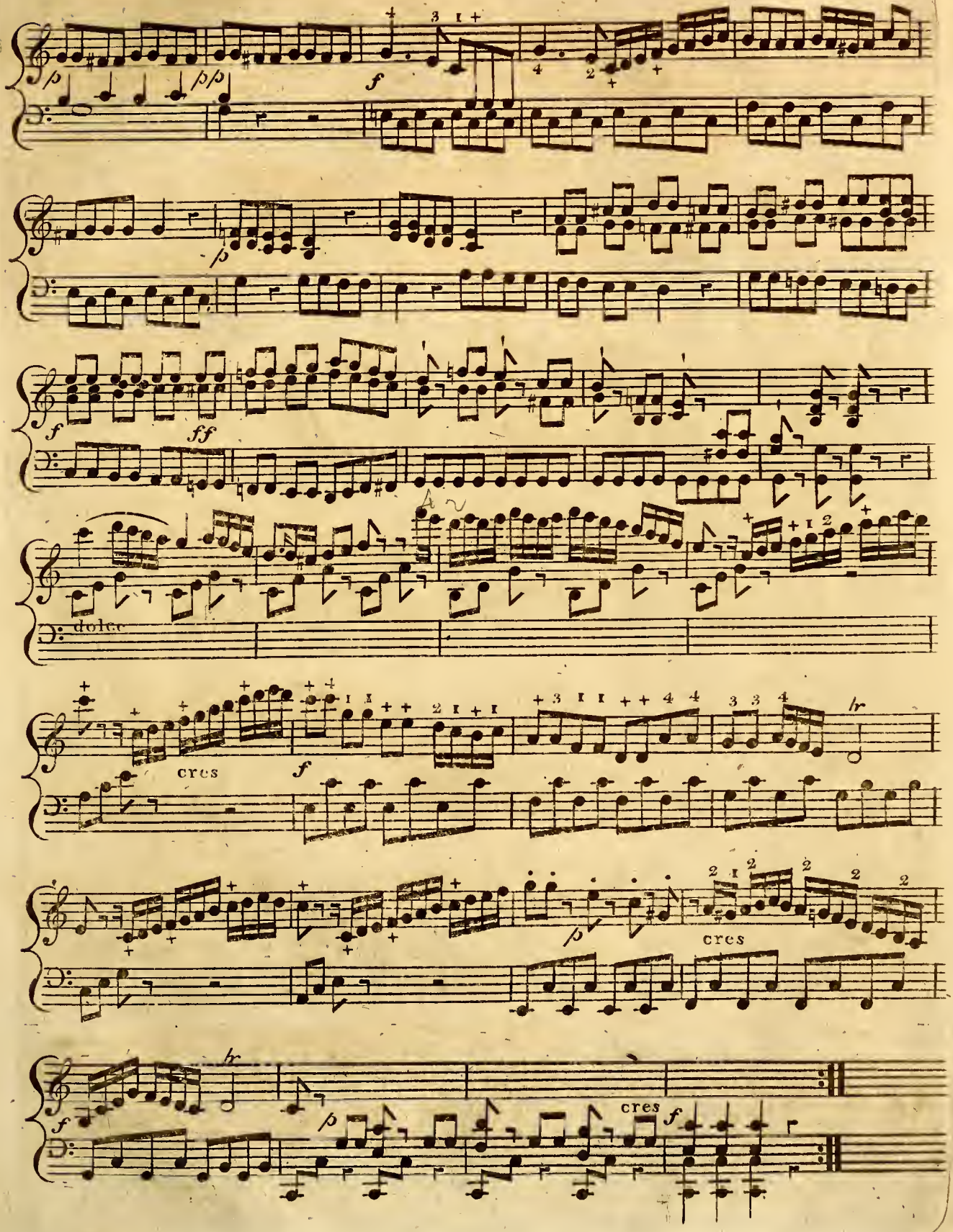

Allegro
dolce
fz
fz
fz
dim
p
cres
f
fz
fz
p
f
fz
fz
fz
dim

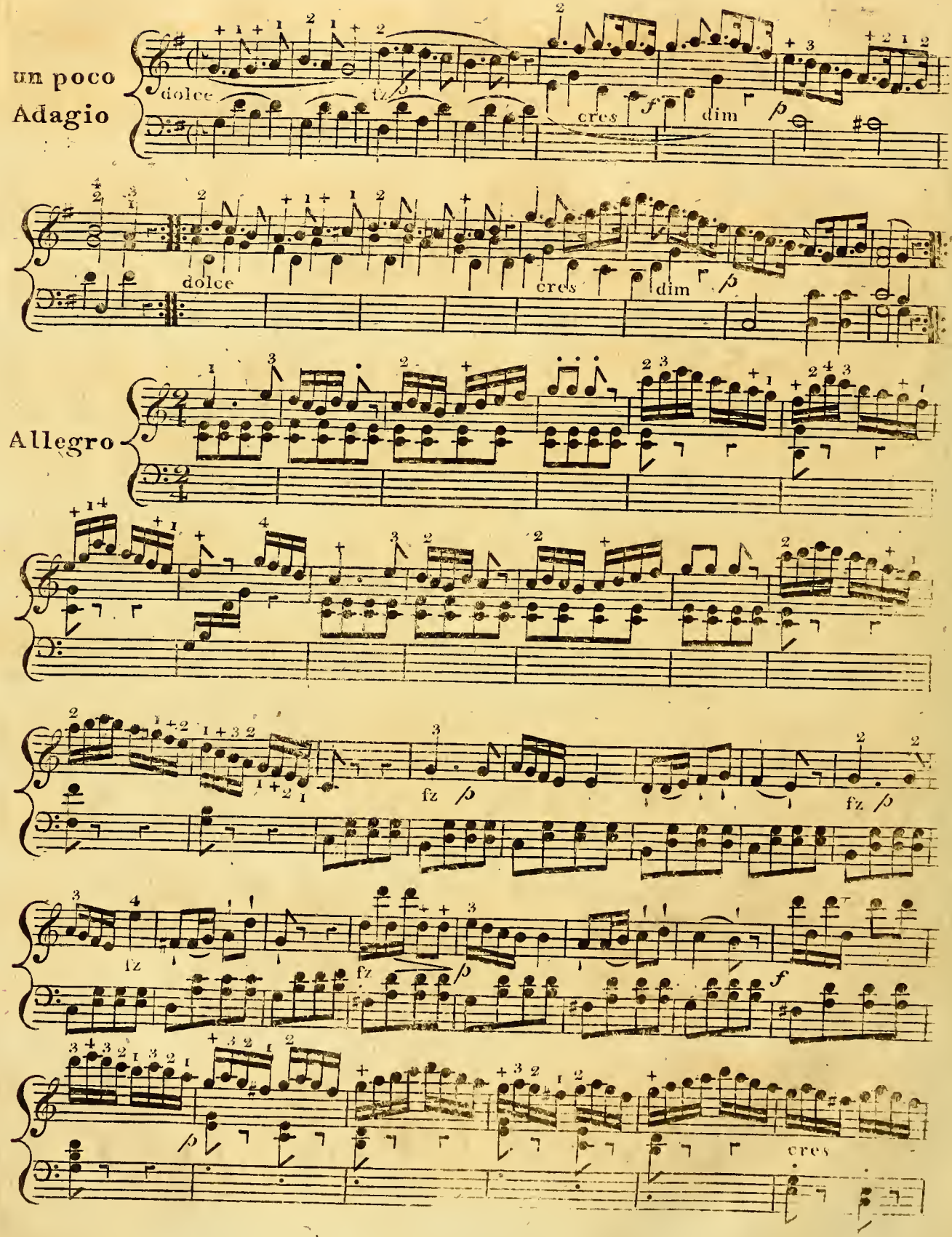

p
f
fz
dim
dolce
f
fz
fz
fz
dim
p
f
cres
f
dim
f

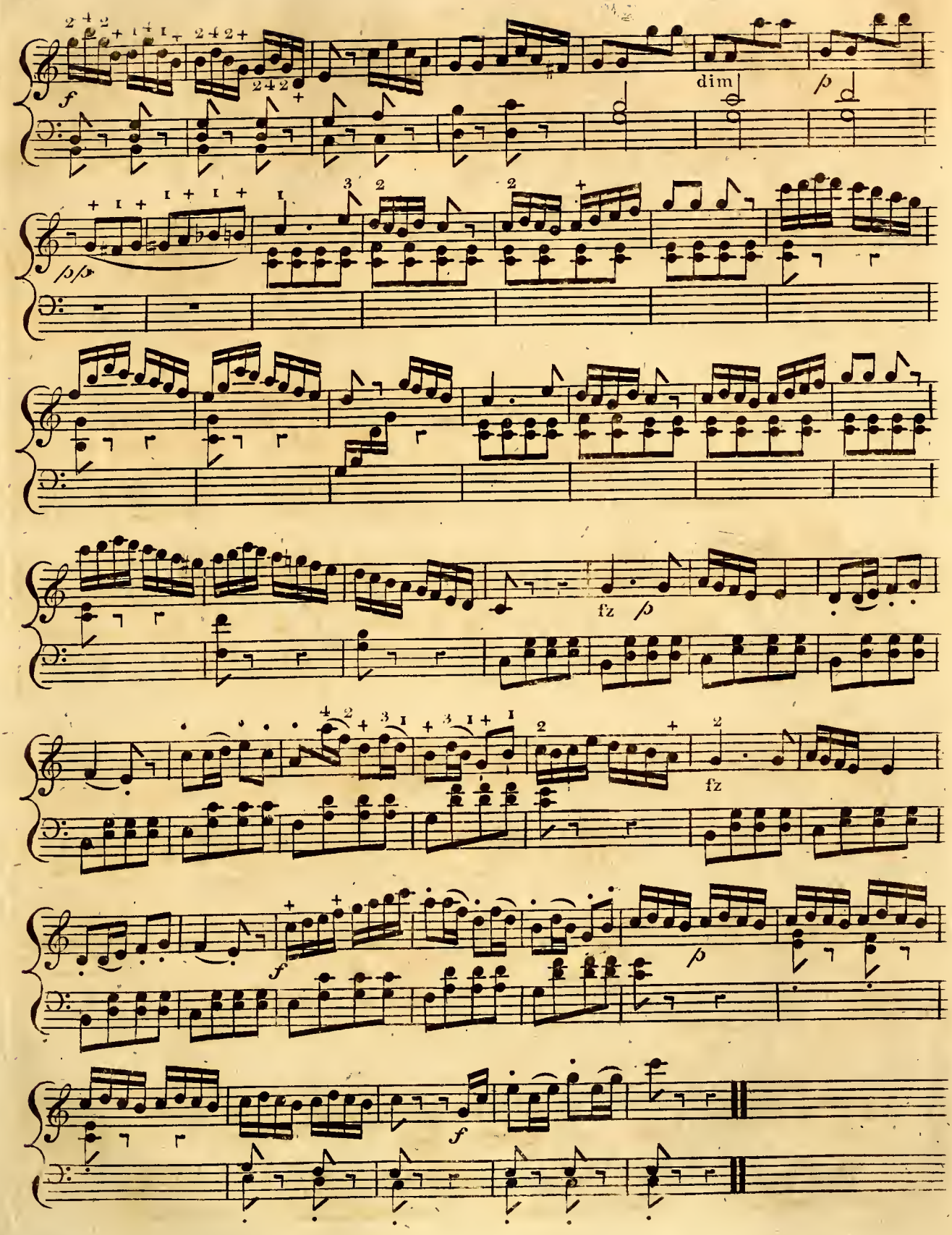
SONATINA III

Spiritoso

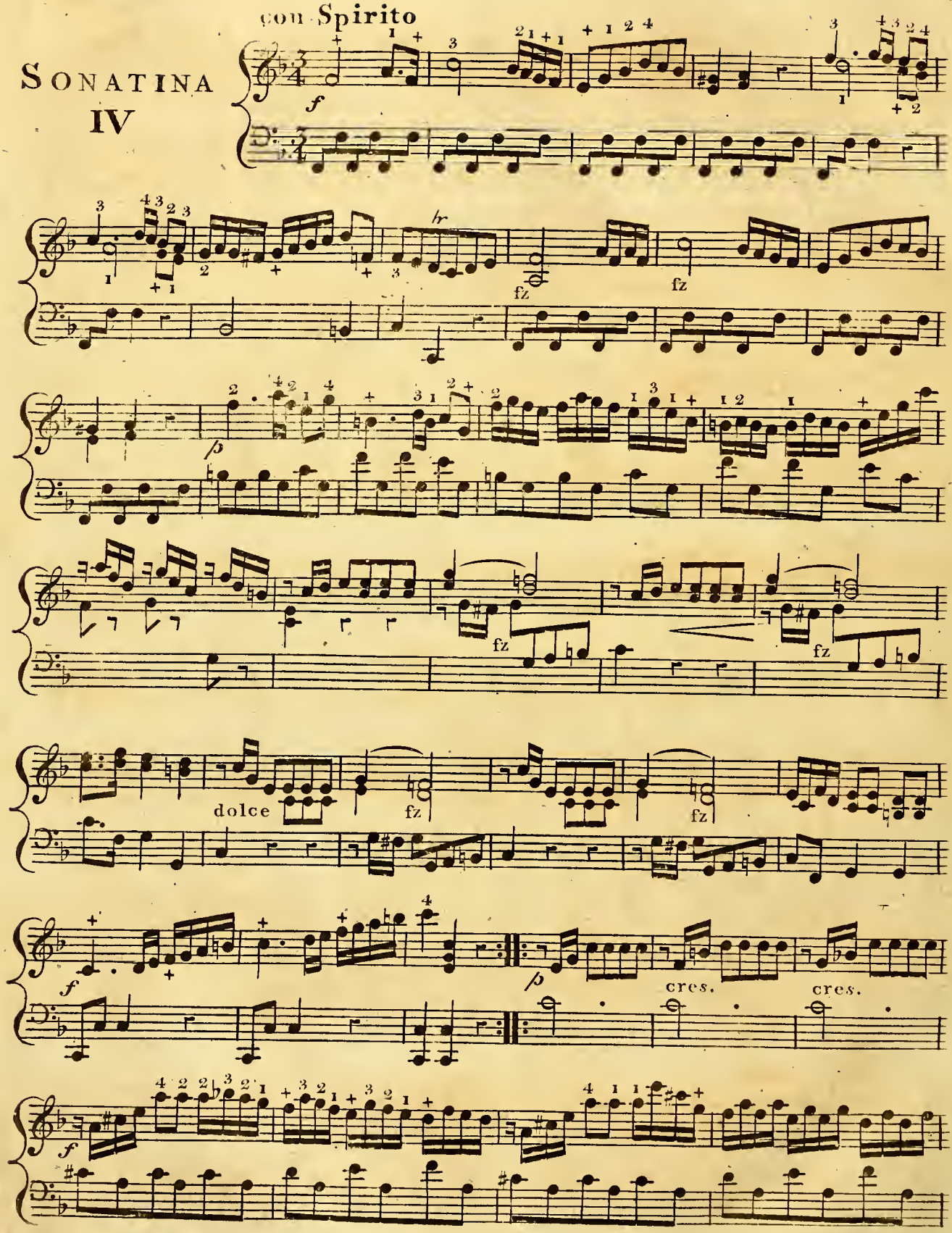



p
pp
f
p
f
ff
dolce
cres
f
hr
p
cres
hr
f
p
cres
f


un poco
Adagio
dolce
fz
cres
f
dim
p
dolce
cres
dim
p
Allegro
fz
p
fz
p
fz
fz
p
f
p
cres

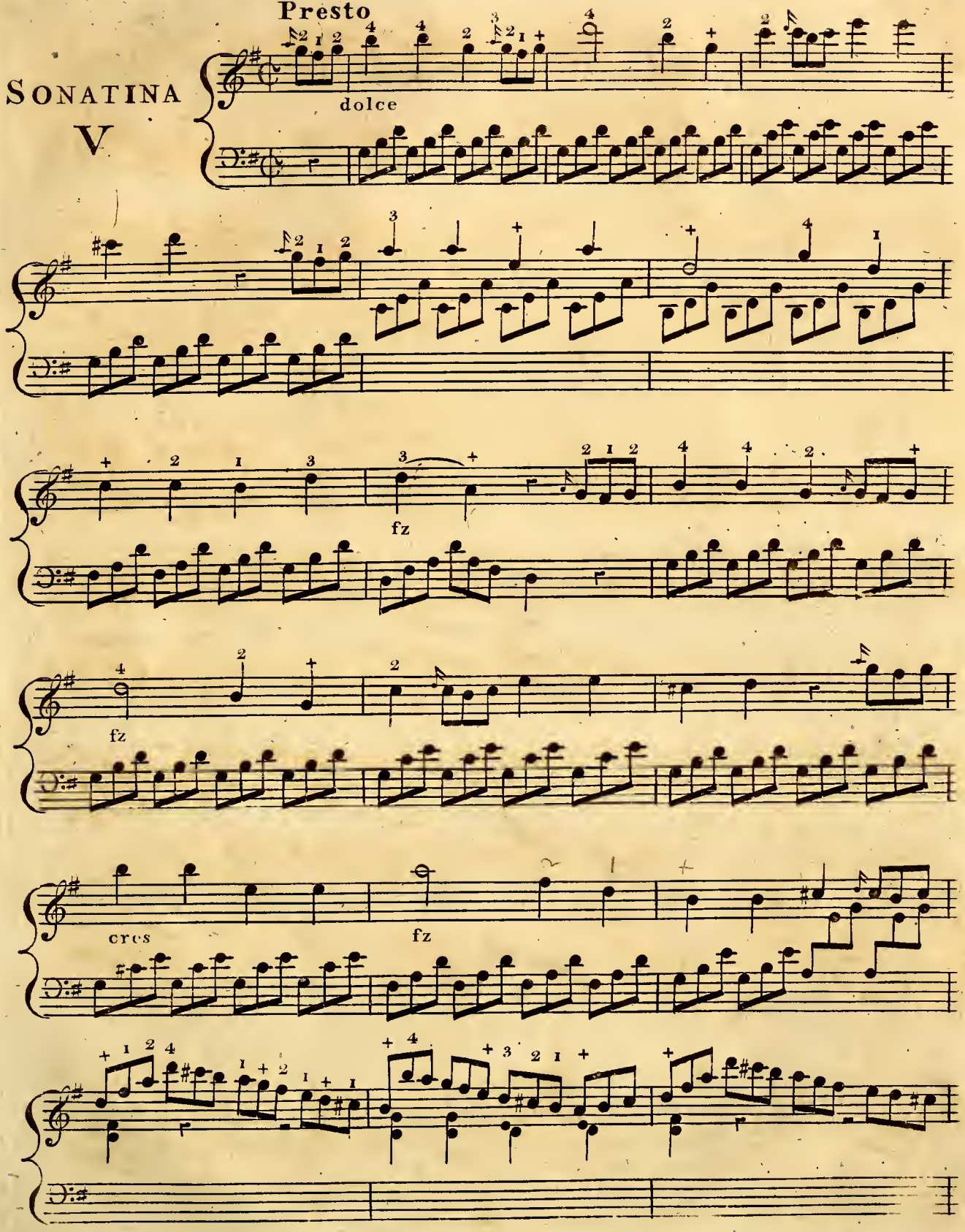

f
dim
p
p p
fz p
fz
f
p
f

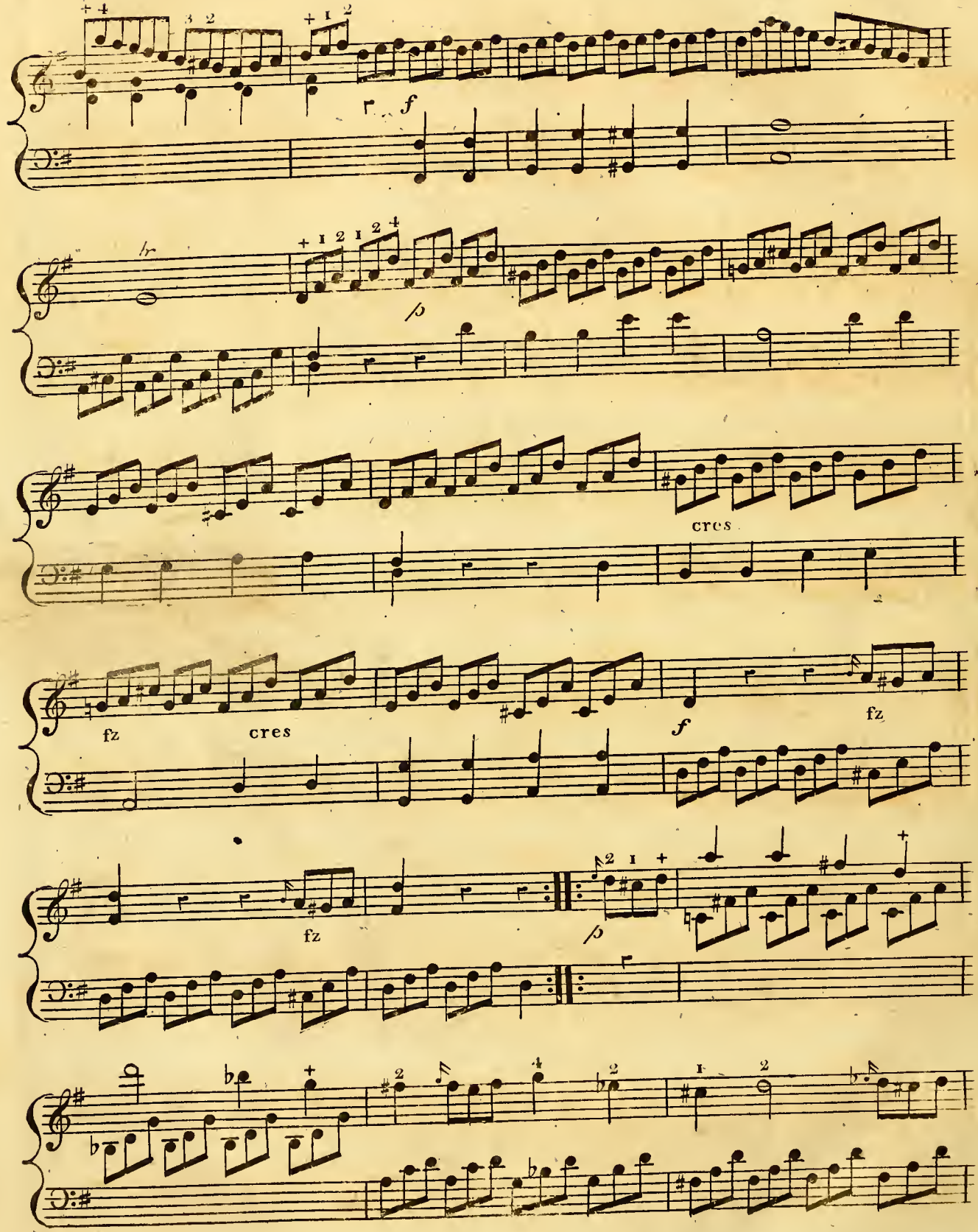
SONATINA IV

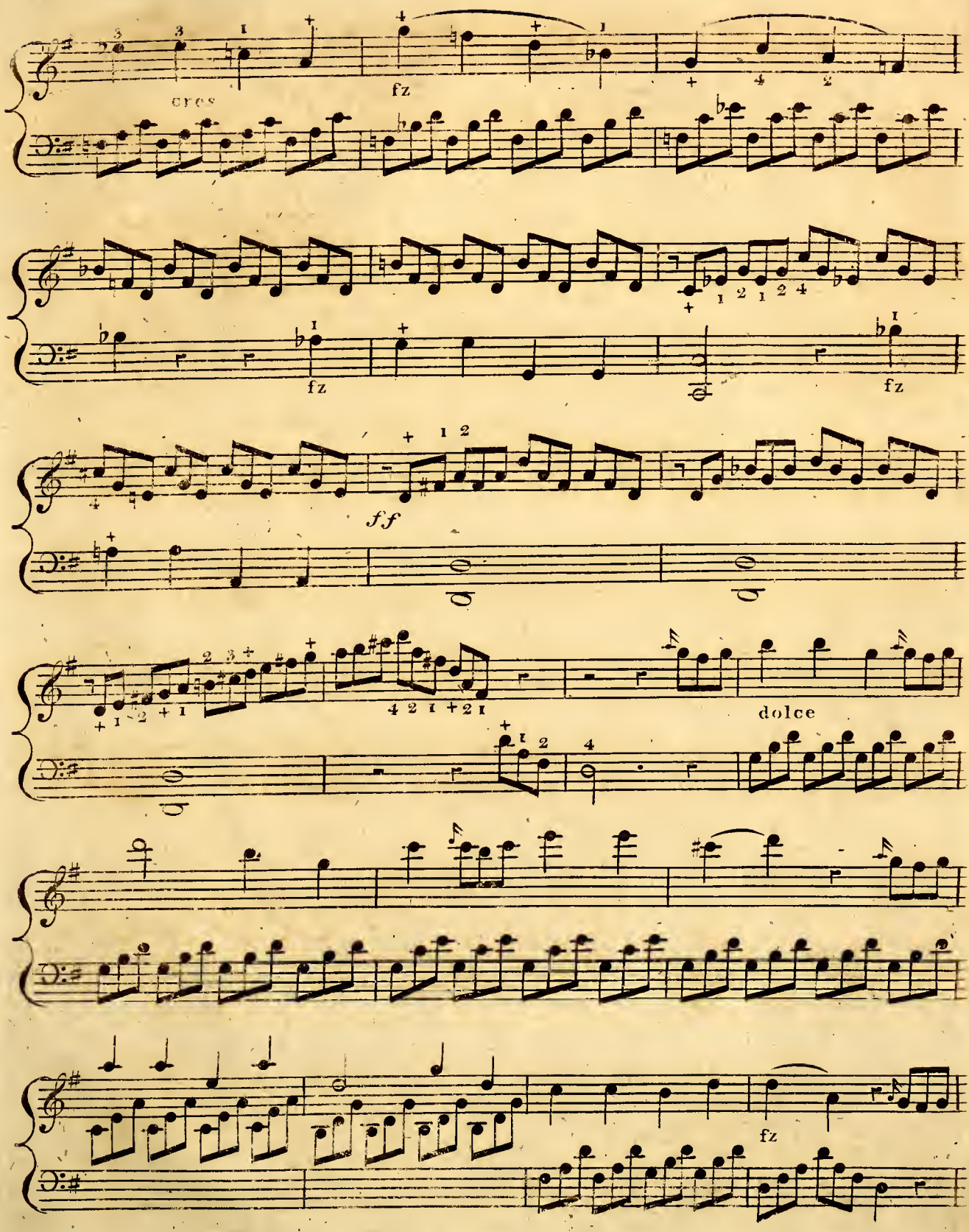


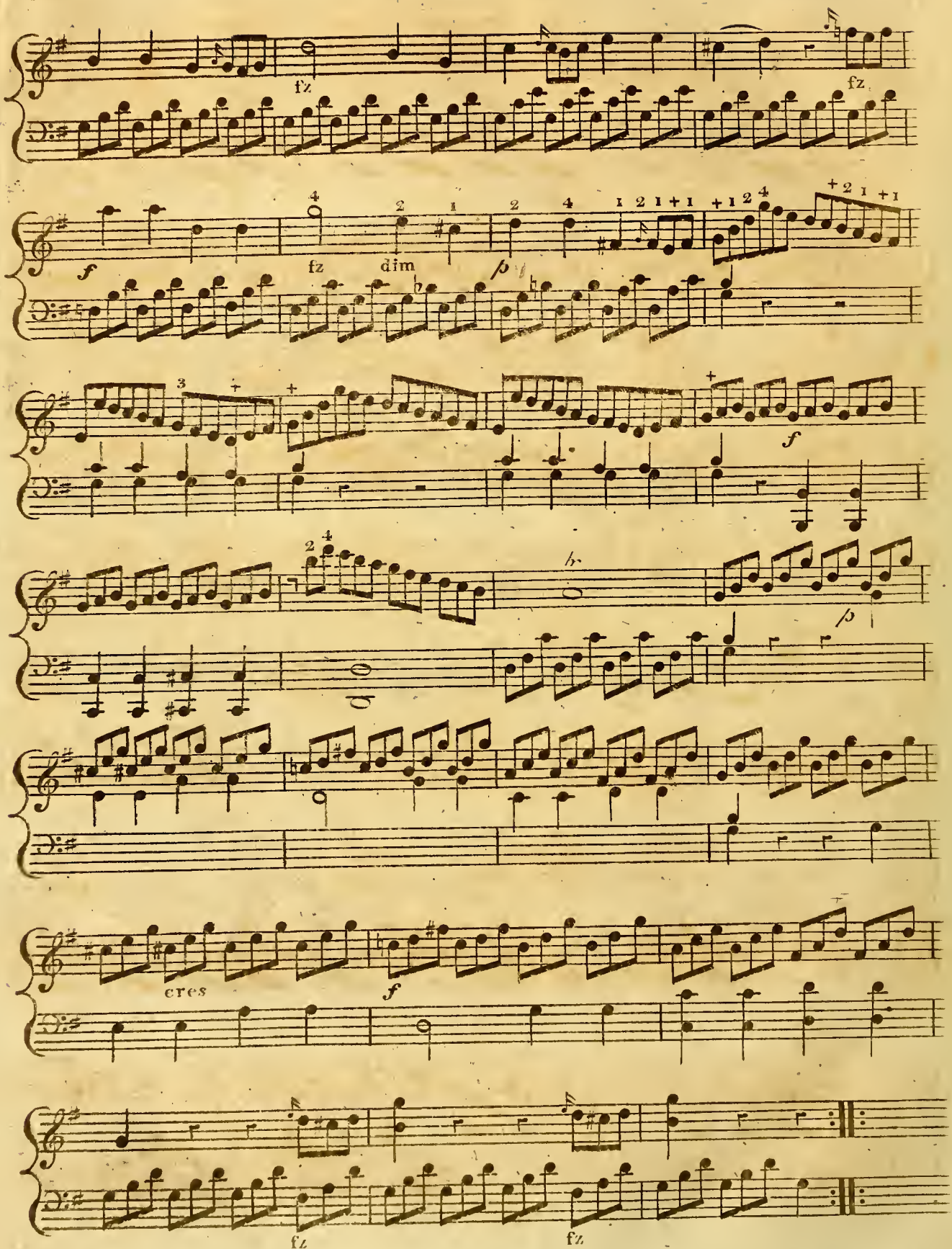
SONATINA V

Presto

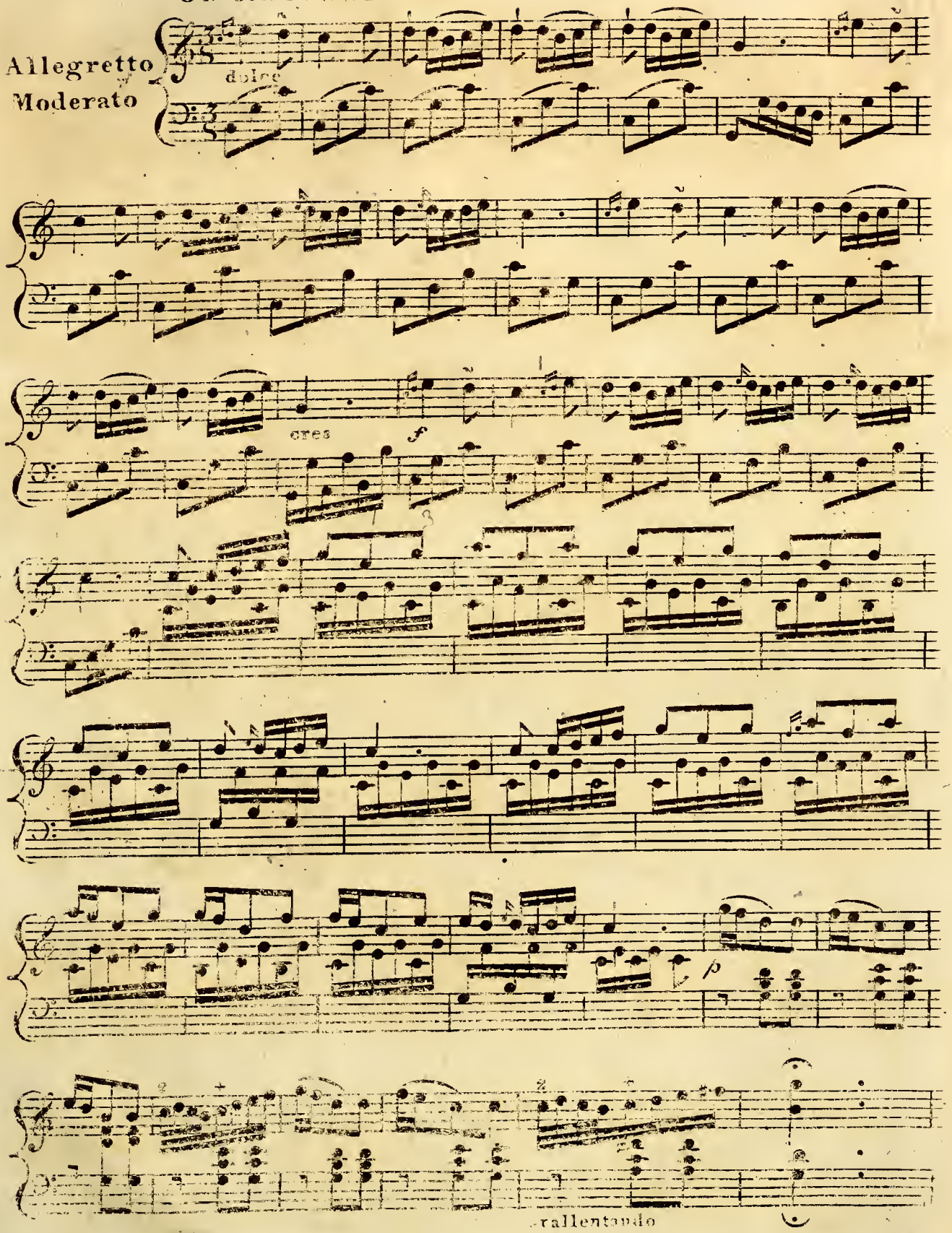


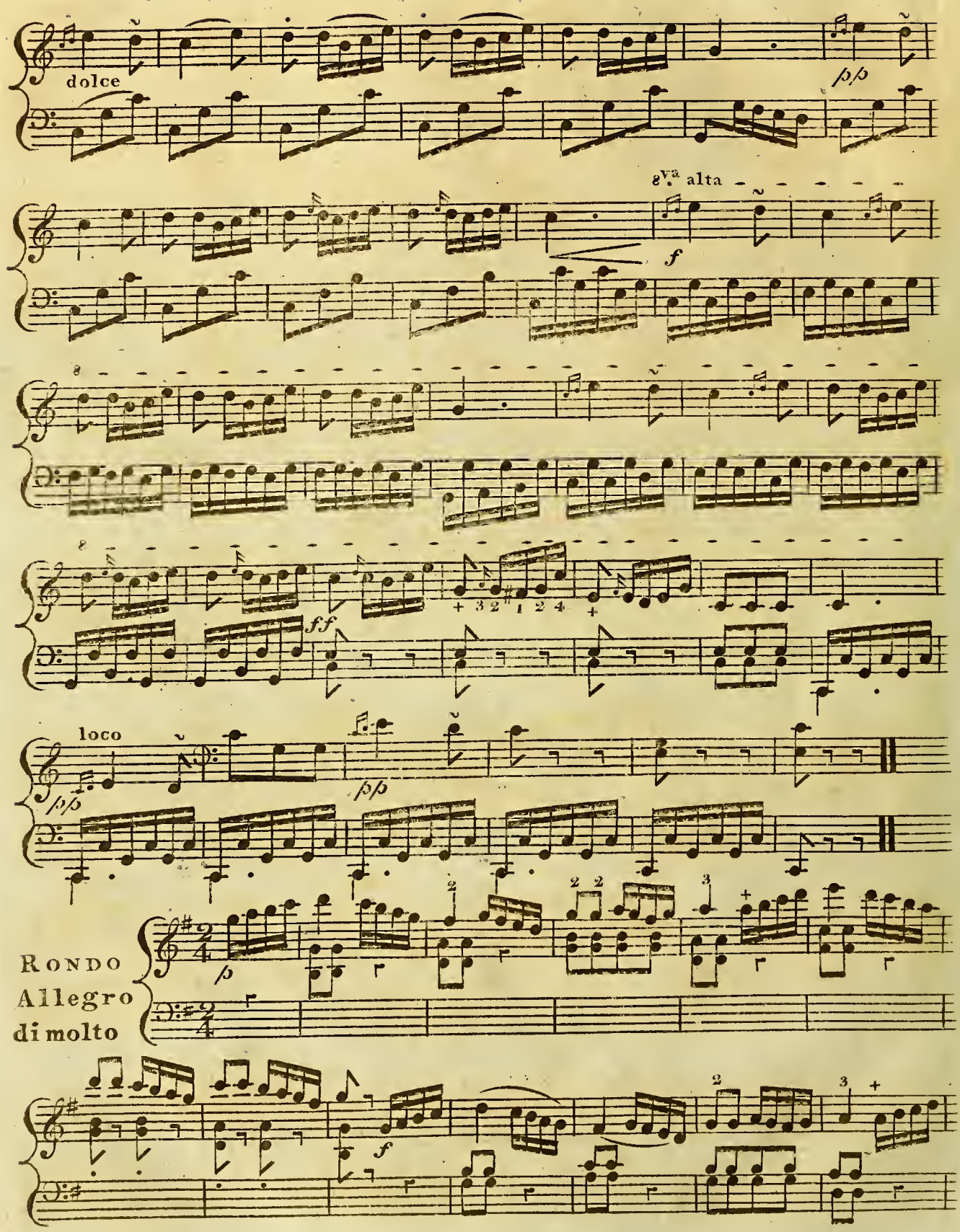

f
p
cres
fz
cres
f
fz
fz
p

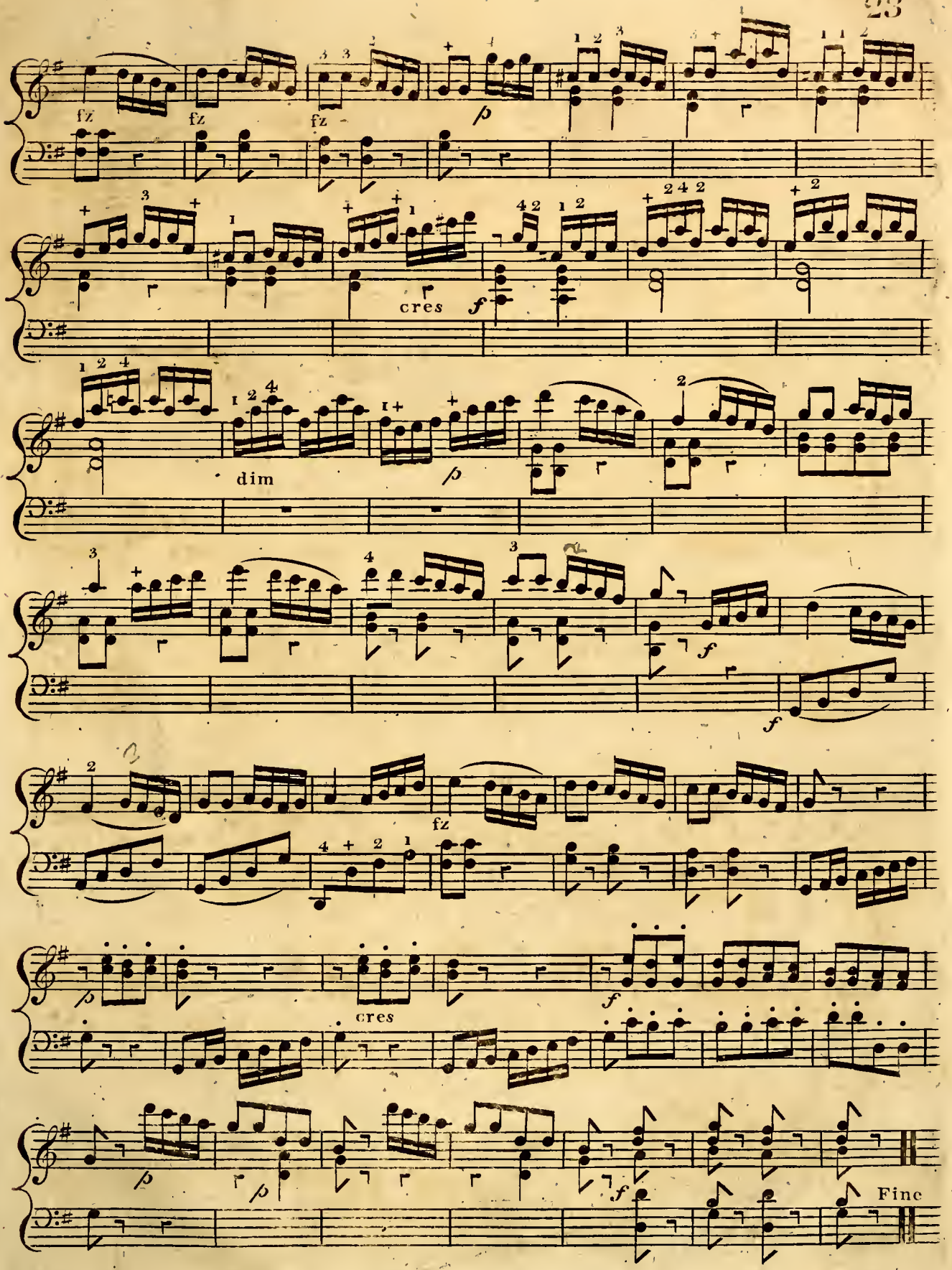

cres
fz
fz
fz
ff
dolce
fz

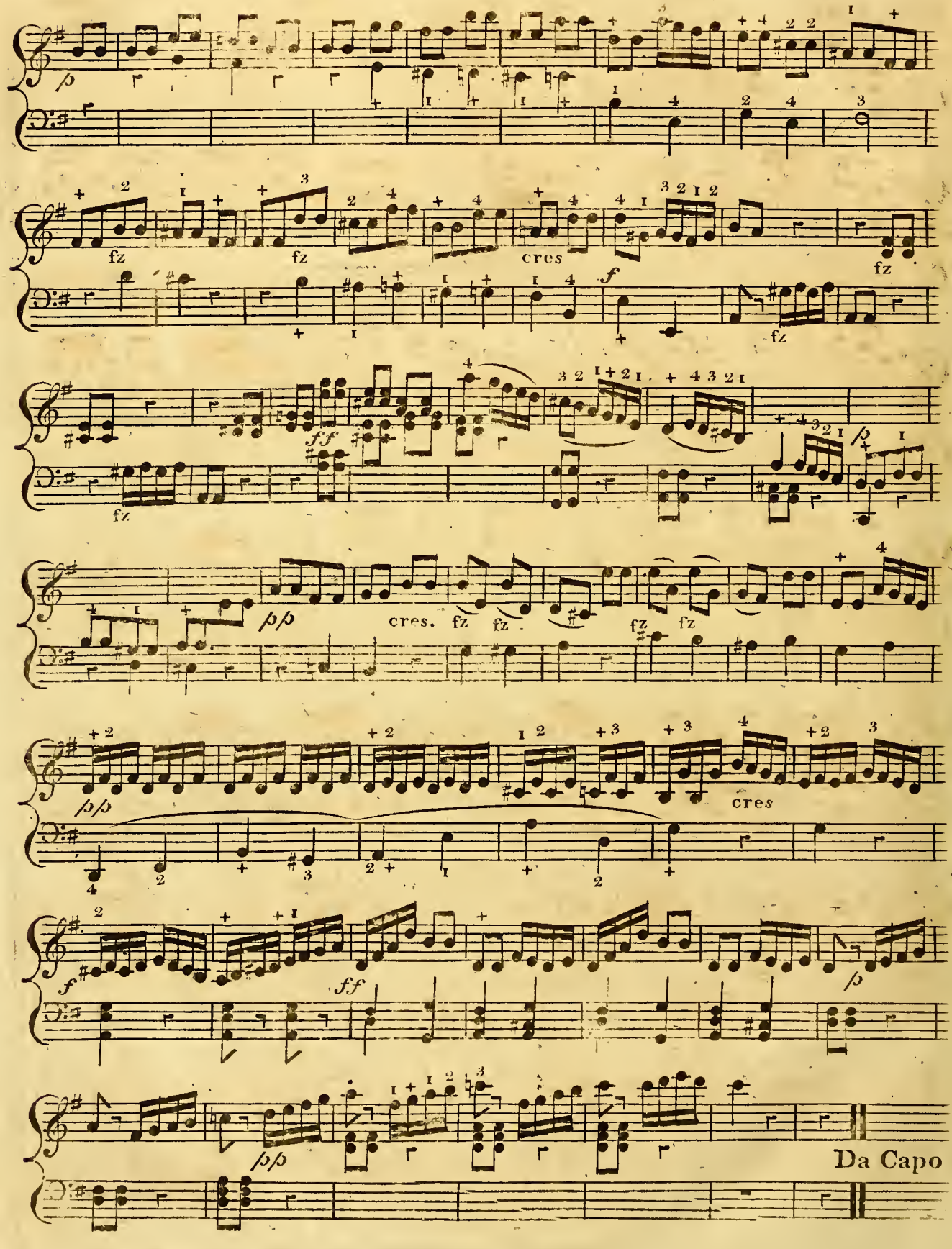

fz
fz
f
fz
dim
p
f
p
cres
f
fz
fz

Original Swiss Air.



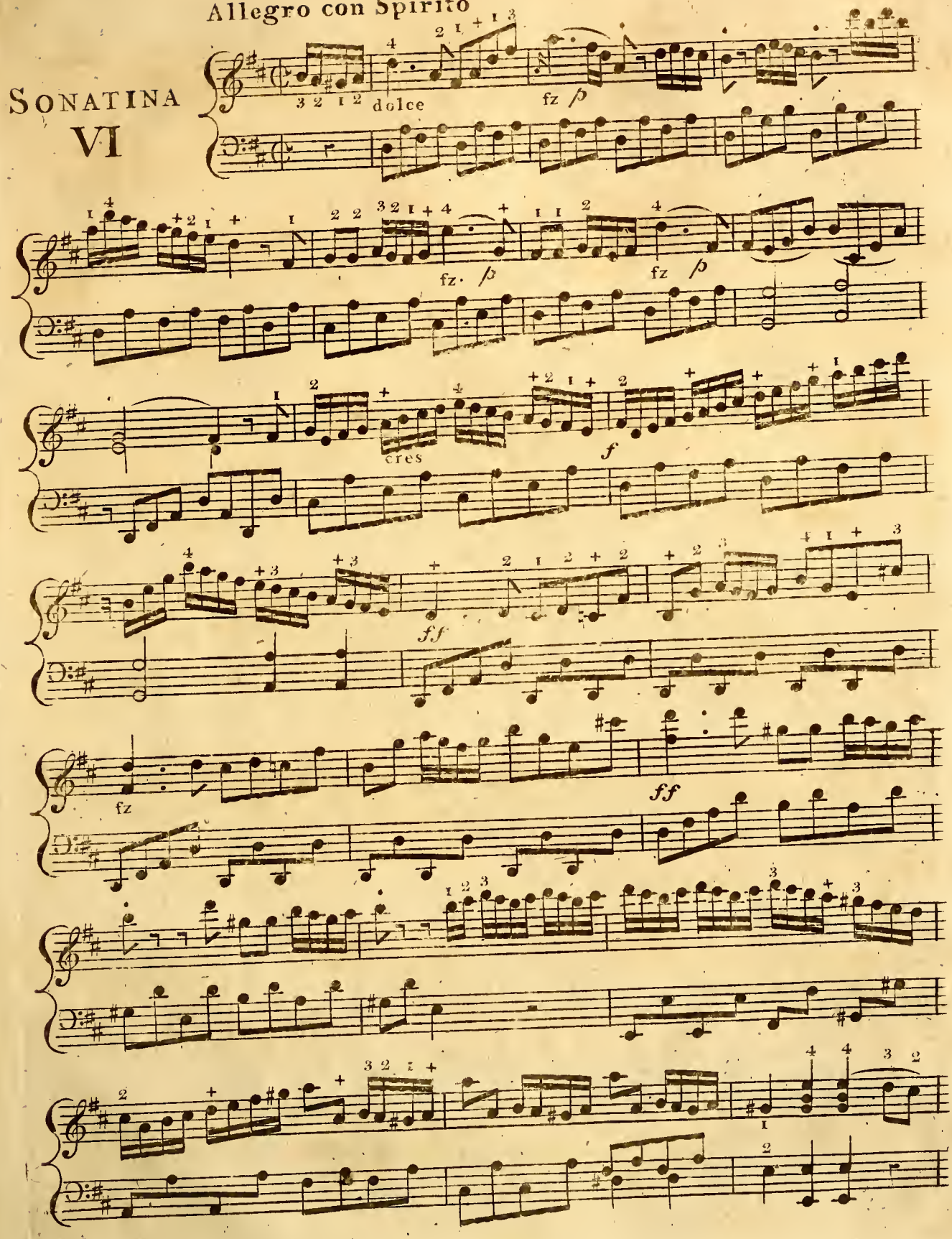

dolce
p p
8va alta
f
ff
loco
p p
p p
RONDO
Allegro
di molto
p
f

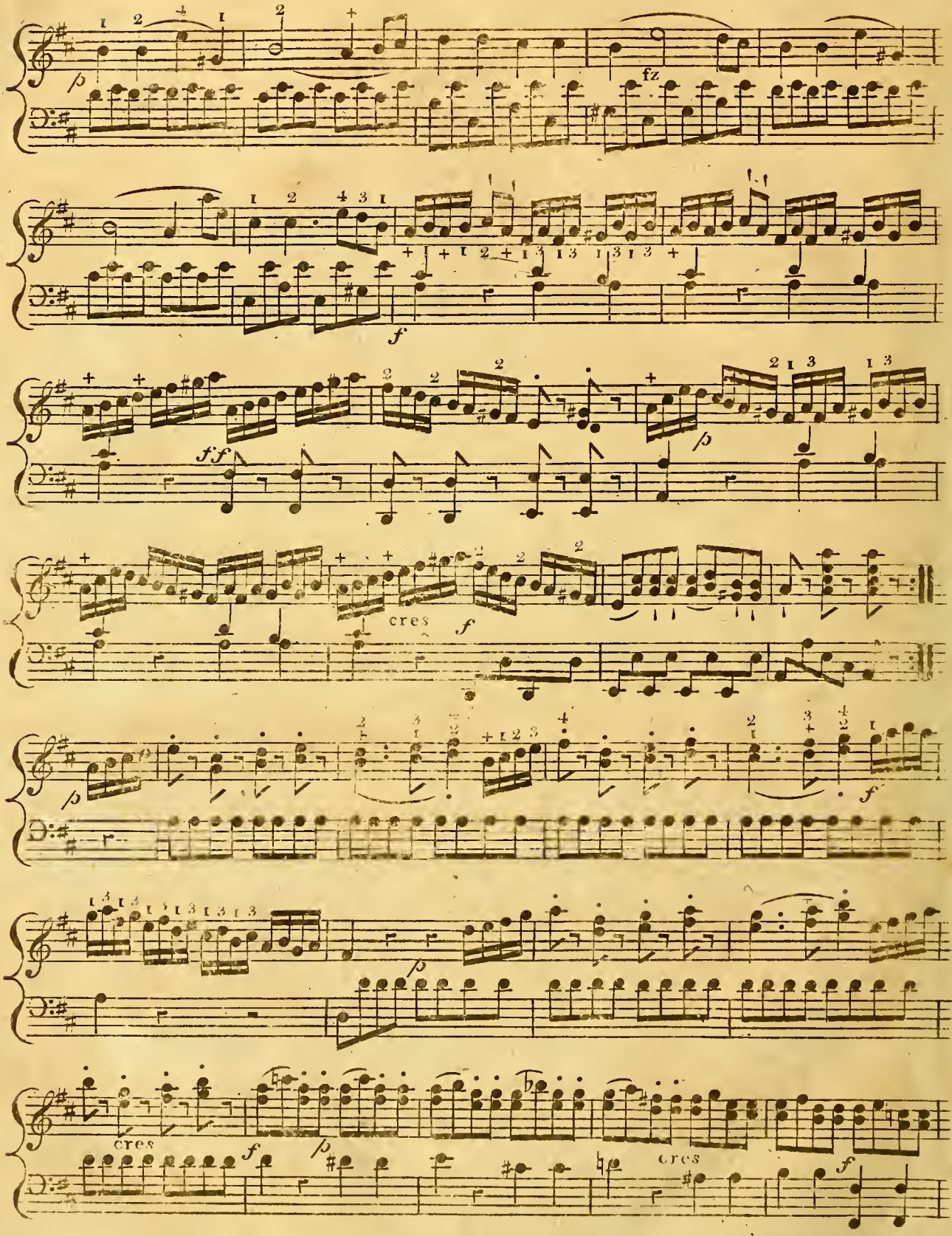

fz
fz
fz
p
cres
f
dim
p
fz
f
f
p
cres
f
p
p
f
Fine

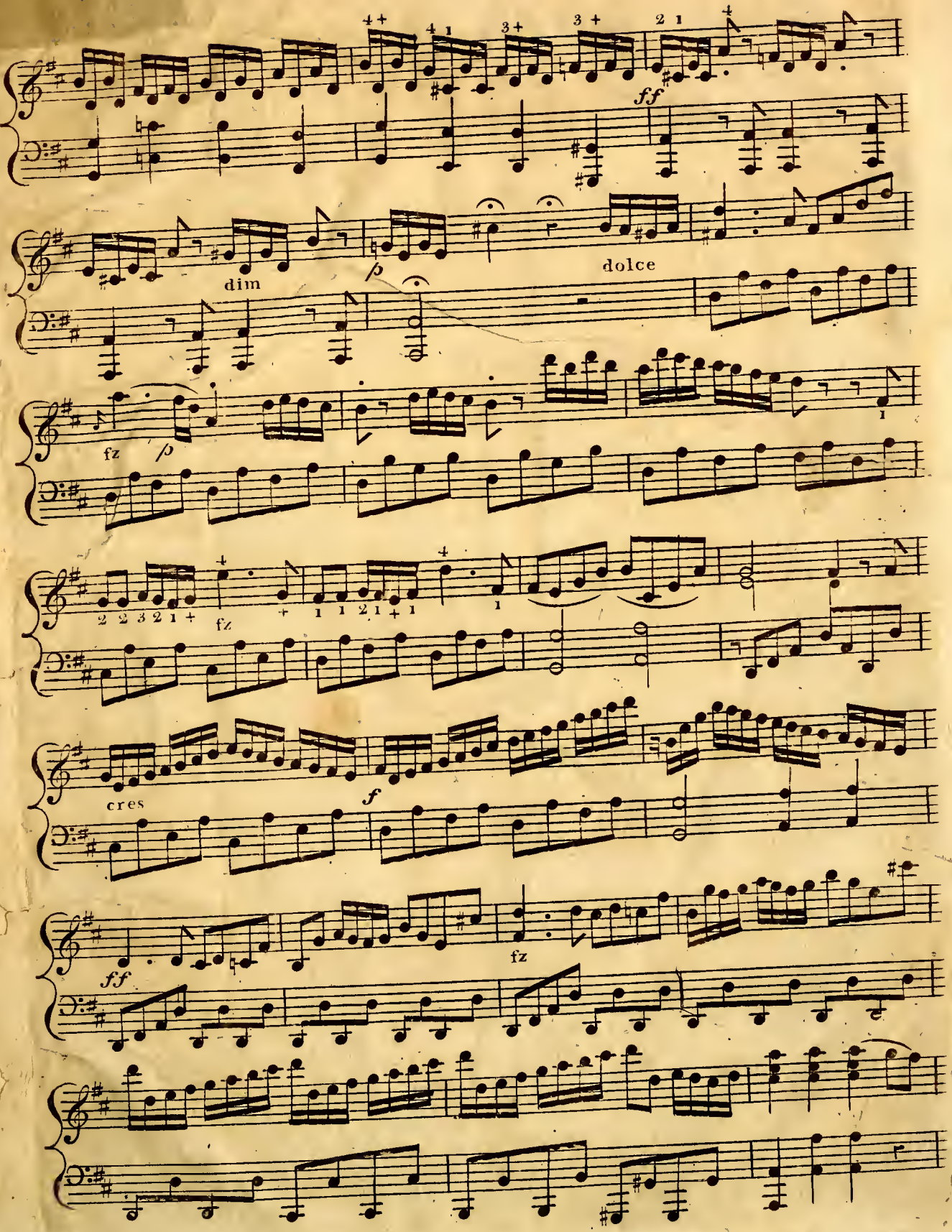

p
fz
fz
cres
f
fz
ff
fz
pp
cres. fz fz
fz fz
pp
cres
f
ff
p
pp
Da Capo

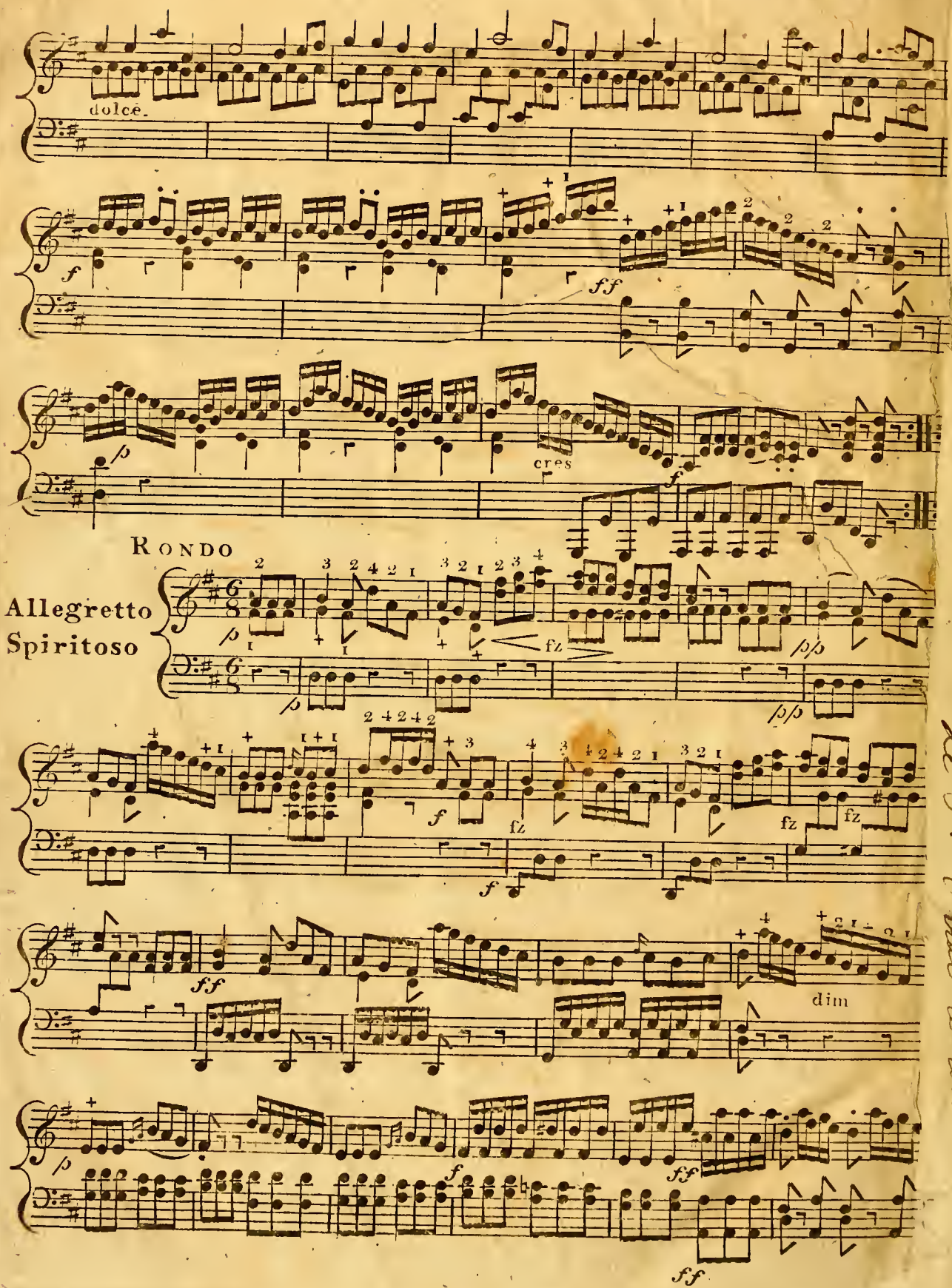
SONATINA VI

Allegro con Spirito




p
fz
f
ff
cres
f
p
f
p
cres
f
p
cres
f


ff
dim
p
dolce
fz
p
fz
cres
f
fz
ff


dolce.
cres
RONDO
Allegretto
Spiritoso
fz
dim